The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

AUGUST 31, 1921

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MARGIE COATE
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THE NATIONAL THEATRICAL WEEKLY

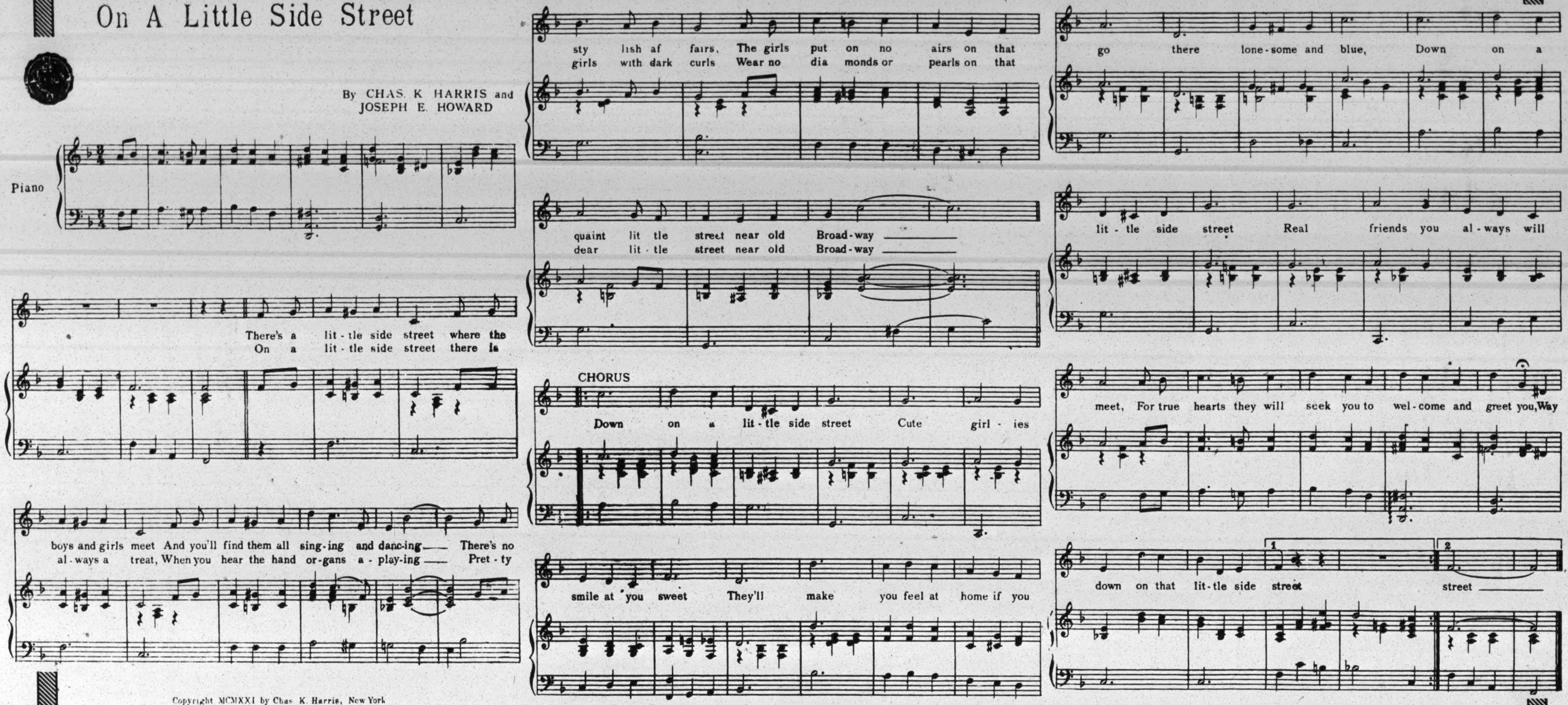
HERE'S YOUR COPY

ON A LITTLE SIDE STREET

By Charles K. Harris and Joseph E. Howard

On A Little Side Street

By CHAS. K. HARRIS and
JOSEPH E. HOWARD


Piano
There's a lit-tle side street where the
On a lit-tle side street there is
boys and girls meet And you'll find them all sing-ing and danc-ing There's no
al-ways a treat, When you hear the hand or-gans a-play-ing Pret-ty
sty-lish af-fairs, The girls put on no airs on that
girls with dark curls Wear no dia-monds or pearls on that
quaint lit-tle street near old Broad-way
dear lit-tle street near old Broad-way
CHORUS
Down on a lit-tle side street Cute girl-ies
smile at you sweet They'll make you feel at home if you
go there lone-some and blue, Down on a
lit-tle side street Real friends you al-ways will
meet, For true hearts they will seek you to wel-come and greet you, Way
down on that lit-tle side street
1
2
street

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Professional Copies and Orchestrations in Any Key Required Now Ready

Use This Copy to Familiarize Yourself With the Song

Chas. K. Harris, Columbia Theatre Bldg., Broadway and 47th St., New York

The NEW YORK CLIPPER
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COHAN AND EQUITY TO ARBITRATE "THE O'BRIEN GIRL" CONTRACT

Producer Agreeing to Arbitrate Tombes' Contract Stipulates That He Does So Without Prejudicing Right to Sue Equity—Appoints Alfred W. McCann as Arbitrator

The dispute between the Actors' Equity Association and Geo. M. Cohan over "The O'Brien Girl" show now playing in Boston and which is the storm center of Cohan's fight against the "Equity Shop," and is in reality, over an alleged error in the seasons named in the contracts held by four principals in the show, and not about the interpretation of the term "run-of-the-play," as has generally been understood.

Mr. Cohan and Equity have agreed to arbitrate the contract of Andrew Tombes, one of the four performers holding run-of-the-play contracts. Alfred W. McCann, the New York *Globe* writer, has been appointed by Cohan to represent him, and Equity has designated Paul Dulzell, Assistant Executive Secretary of the organization, to represent Tombes. The other actors in "The O'Brien Girl" holding run-of-the-play contracts are Elizabeth Hines, Ada Mae Weeks, and Georgia Cain.

The contracts held by these four principals, state that "the term of employment shall be the run-of-the-play during the season of 1921-1922, said season agreed to be the period between the first day of September and the following day of June." This date, 1921-1922, is questioned by Equity, on the grounds that it is incorrectly drawn. Equity claims that as the show opened in March, 1921, the season enumerated should have been 1920-1921, and it is this that will be the matter to be arbitrated.

Equity wrote to the four principals in "The O'Brien Girl" last week asking them to sign a statement authorizing the association to arbitrate their contracts. Upon the receipt of the letters the actors in question sought the advise of a Boston attorney, and they were informed that their contracts held them until June, 1922. Three of them then refused to sign the authorization, according to report. Andrew Tombes was the only one of the four who signed it and sent it to Equity headquarters.

Last week Frank Gillmore, Executive-Secretary of Equity, addressed a letter to Geo. M. Cohan, asking for arbitration of Tombes' contract. This letter in full read as follows:

Mr. Geo. M. Cohan,

Dear Sir:

As the contract held by Mr. Andrew Tombes of "The O'Brien Girl" is, in our opinion, improperly drawn, our member has instructed us to ask for arbitration under Clause 18.

We have appointed Mr. Paul Dulzell as our arbitrator, and request that you be good enough to name yours so that these two can agree upon an umpire who will decide the point without delay.

Yours very truly,
(Signed) Frank Gillmore.

Mr. Cohan turned the matter over to his attorneys, O'Brien, Malevinsky and Driscoll, and Mr. Arthur F. Driscoll wrote a letter to Equity, naming Cohan's arbitrator, and also defining the issue. This letter read as follows:

Actors' Equity Association.

Dear Sirs:

Your letter of August 22 addressed to Mr. Geo. M. Cohan, re the contract held by Mr. Andrew Tombes of "The O'Brien Girl" company, has been referred to us for attention.

We do not believe that Clause 18 of the contract, which has to do with arbitration, is broad enough to include a situation where the contention is that the contract is "improperly drawn," which you state to be Mr. Tombes' contention. However, Mr. Cohan has no desire to avoid arbitration because of this or any other technicality. Mr. Cohan will accept your proposition to arbitrate any dispute that may exist between him and Mr. Toombes.

On behalf of Mr. Cohan, we hereby notify you that Mr. Cohan designates as his arbitrator Alfred W. McCann, of the New York *Globe*.

In accepting your proposition to arbitrate with Mr. Tombes, Mr. Cohan does so without prejudice to any right or action at law or in equity that he may have against your organization or against any officer or member of your organization other than Mr. Andrew Tombes. He wishes it distinctly understood that this arbitration is confined strictly and entirely to any dispute that may exist between himself and Mr. Tombes because of the contract existing between them.

Yours very truly,
(Signed) Arthur F. Driscoll.

If the arbitration results in the decision that the contracts are correct as they stand, Equity will not be able to enforce its new "Equity Shop" conditions against "The O'Brien Girl" show.

"The O'Brien Girl" will play four or five weeks in New England cities, and will then be brought into New York by Cohan. Originally, it was Cohan's intention to send the show into the Geo. M. Cohan Theatre here, but he cancelled that booking and decided to send it to Chicago after the Boston engagement. This has also been cancelled, and the show will come into New York, although Cohan has not as yet secured a theatre here.

Equity is attempting to force Cohan, along with all other managers outside of the Producing Managers' Association, to either sign the Equity Shop contracts or use only non-Equity actors. Equity Shop is scheduled to go into effect on September 1, and as "The O'Brien Girl" closes on September 3, this Saturday, in Boston, the future of the show is of great interest to the show world.

COAST JUMP FOR "ANGEL FACE"

"Angel Face," the Victor Herbert musical piece which played a number of eastern cities last season is making a jump from New York to San Francisco opening at the Columba Theatre on September 12.

The cast, which with a few exceptions is identical with the original of the production, leaves to-day (Wednesday) and immediately after their arrival in San Francisco will commence rehearsals.

A few of the minor parts will be filled by coast actors and the girl dancers will be engaged in San Francisco. The cast which leaves New York to-day includes Tyler Brooke, Sarah McVicker, William Cameron, John Rinehardt, Neil Moore, Evelyn Grieg, Lillian Young, Agnes Paterson and Joe Mack.

BONDING MEXICAN SHOW

Bonds guaranteeing the return expenses of the 32 actors and chorus girls engaged by Jack Mason to journey to Mexico City for a six weeks' engagement during the National Exposition there during September and October, were put up with the Department of Labor last week, according to information received at Equity headquarters. The bonds have been put up by a prominent Pittsburg man who is backing the enterprise.

THEDA BARA IN VAUDEVILLE

PHILADELPHIA, August 29.—Theda Bara, the peerless vamp, will be featured in vaudeville at the Cross Keys Theatre during the week of September 5, when the theatre re-opens for the new season. She will do a monologue, and will also show a two-reel picture of her domestic life, which is, of course, of tremendous interest to the public.

OPEN SHOP IN CORTLAND

CORTLAND, N. Y., Aug. 20.—All of the theatres in this town have declared in favor of the open shop principle and have commenced operations on that basis.

The Grand Theatre in Auburn and the Fisher in Seneca Falls, both controlled by J. S. Burnham, also declared their future policy to be that of the open shop.

OFFER TO CUT SALARIES

SAN FRANCISCO, Aug. 22.—At a meeting of the Musicians' Union held last week it was decided to make a proposition to the Allied Amusement and Theatre Organizations to accept a cut of seven and one-half per cent in the salaries of the theatre musicians. The organization has not accepted the proposition.

"SCARLET MAN" CLOSING

"The Scarlet Man," the Charles Dillingham play which opened on Monday, August 22nd at the Henry Miller Theatre, will close on Saturday night.

The piece, in which John Cumberland is featured, was booked at the house for four weeks, Dillingham having a lease for that period.

$2.00 IN N. Y.—50c IN CHICAGO

"The Three Musketeers," Douglas Fairbanks' new picture, which opened up on Sunday night at the Lyric Theatre, is priced at a scale of $2.00 top, while in Chicago, where the picture is being shown at the Randolph Theatre, 50 cents is the admission price.

TRENTON DEFIES BLUE LAWS

TRENTON, N. J., Aug. 29.—Theatres here were open on Sunday for the first time in the history of Trenton, and no attempt was made by the city authorities to stop the performances. The Capitol, a new house, Trent, State Street and a Hildinger chain of theatres were all open and played to big audiences. The Capitol's policy is vaudeville and pictures, but the usual vaudeville acts contented themselves with only rendering songs, as the Director of Public Safety, Geo. B. Labarre, had announced that he would stop the performances if vaudeville or orchestras participated in the shows. The public had been informed, however, that the shows would consist of only pictures, vocal selections and organ recitals, so no vaudeville was expected.

Chief of Police Wm. Dettmar said on Sunday that the theatre managers would be fined $1 each under the Vice and Immorality Act. The Trenton Interchurch Federation is laying plans to combat the Sunday openings

The move of the Trenton theatre managers may lead to the opening of theatres on Sundays all through New Jersey. The 1922 Legislature may also take action to legalize Sunday amusements.

WANT HOUSES CLOSED

CHICAGO, Aug. 29.—A conference was held here today between Chief of Police Fitzmorris and Alderman Maurice M. Kavanaugh, on the advisability of refusing licenses to reopen to those burlesque houses likely to suffer from labor trouble. This was done with the explosion of bombs at the Columbia and Star and Garter theatres, last season, in mind, and with a view to protect the public.

The burlesque season is scheduled to start here on Sunday. No decision on the subject has been definitely reached.

JOLSON CONCERT NETS $3,200

Al Jolson's concert at Saranac Lake for the benefit of the Kiddies' Nursery and Girls' Club, organized by William Morris four years ago, was a terrific success, playing to over $3,200. Jolson brought up his own orchestra of fifteen pieces, at his own expense. He was assisted by Lucille Chalfonte. Mr. Jolson and Con Conrad also made donations to the above organizations, while Mr. Kaufman gave sixty sweaters to the Kiddies.

TERRE HAUTE BANS CARNIVALS

TERRE HAUTE, Aug. 29.—Carnivals under the ban of the city commissioners here attempted last week to play outside the city limits. The advance men for the carnivals were told by the country commissioners that in that case they would have to pay a fee of $500 a day. This effectively stopped the carnivals.

LOEW'S COURT OPENS SEPT. 12

MONTREAL, Canada, August 29.—Loew's new theatre here, which has been named the Court, will open on September 12. The policy of the house will be first-run motion pictures. The Court has a seating capacity of 2,800.

"FLORADORA" FOR VAUDEVILLE

"Floradora," brilliantly revived last season, is to be condensed and put in shape for vaudeville. It will head one of the Shubert vaudeville shows.

STAGE HANDS AND MANAGERS MEET TO SETTLE WAGE DISPUTE

Labor Committee of Theatrical Association and Stage Employes Representatives to Adjust Scale for Coming Season—No Strike to Be Called

The theatrical situation, insofar as the stage hands are concerned, will probably be well on the way to a definite settlement this week, as the president of the International Alliance of Stage Employees, James Lemke, is to meet the Labor Committee of the International Theatrical Association, Inc., on Tuesday of this week, and the executive board of the local stage hands' union, Theatrical Protective Union, Local No. 1, is also to meet the representatives of the local theatre managers on the same day, as the CLIPPER goes to press.

The local situation was somewhat clouded up last week when the local union rejected the increase offered them by the New York managers. The union men were offered a $5 raise to property men, carpenters and electricians and a raise of 50 cents a performance to grips. The grips have been receiving $3.25 a performance during the past year, and want an advance to $4.00 a performance. The carpenters, electricians and property men have been getting $45 a week and want a raise of $15 a week to $60.

The differences between the stage hands and the managers will in all probability be settled this week at the meeting with the local managers. No strike will be called if no agreement is reached before September 1st, when the existing agreement expires, however, as the previous week President Lemke of the I. A. assured the labor committee of the I. T. A. that no strike would be called if things were not settled before the first of September.

On Sunday the Theatrical Protective Union, Local No. 1, held its regular monthly meeting at Bryant Hall. The meeting was attended by almost the full membership of the union. The stage hands voted to leave the settlement of the terms for the new season entirely in the hands of the executive board of the local, virtually voting unanimous confidence in their representatives.

The national stage hands' situation is in a peculiar condition. In a number of cities throughout the country the stage hands' local unions have accepted wage cuts as high as 15 per cent. In others the unions and the managers have agreed to get along under the same terms as last year. In still others, notably New York, the stage hands are asking for wage increases, some as high as 25 per cent.

It is true that economic conditions are different in the various sections of the country, but in most of these cases the cities are not very distant from one another in which varying demands and agreements are made. Worcester, Massachusetts, for example, is a short distance from New York, yet the stage hands in New York want a 25 per cent increase.

CHICAGO THEATRE OPENINGS

CHICAGO, Ill., Aug. 29.—Chicago's 1921-22 theatrical season gets under way next week when Frank Bacon opens at the Blackstone in "Lightnin'" for an indefinite engagement. Holbrook Blinn will start the Princess off on Sept. 4, with "The Bad Man," the present production "The Bat" will be removed to the Grand Opera House where it will continue its Chicago engagement, the booking of George M. Cohan's "The O'Brien Girl" being called off. The New Apollo opens Sept. 4, with Eddie Cantor in "The Midnight Rounders," which will remain for a short engagement and will be succeeded by Shubert vaudeville. The Great Northern Hippodrome will re-open as a dramatic house on Sept. 4, with "The Mirage," while the Columbia opens on the same date with burlesque. "The Gold Diggers", opens at Powers Theatre on Sept. 5 for an indefinite engagement. "Erminie" will come to the Illinois on Sept. 19.

The Palace Music Hall opened Monday night with Orpheum Circuit vaudeville.

MARCUS BILLS GETS FINE FOR MGR.

MILWAUKEE, Wis., Aug. 29.—Billboards heralding "Cluck Cluck," the new Marcus show which played in this city last week resulted in the hailing to court of the proprietor of the Davidson theatre where the piece was presented.

The police took particular exception to a poster depicting the rise of Venus and the theatre men were fined for allowing it to be displayed. The city prosecutor in court said that he did not object to anything shown on the stage, but the billboards were a little too strong.

Marcus got into similar trouble last season but with more drastic results, for in Dayton, O., the show was not allowed to open after the police had viewed the billboards which carried the advertising matter of the piece.

"THE RECKONING" REHEARSING

"The Reckoning," a drama in three acts by Marjorie Chase, has been placed in rehearsal by A. H. Woods, under the direction of Bertram Harrison. In the cast are George Gaul, Dorothy Shoemaker, Felix Krembs, George Barnum and John Sharkey.

NO ALIMONY FOR MRS. SMALL

The demand made recently by Mrs. Laurel E. Schmalheiser, wife of Edward Schmalheiser, better known as Small, booking agent, for $5,000 weekly alimony, was denied last week by Justice McAvoy in the Supreme Court. Mrs. Small petitioned for that amount because she said her husband earned $18,000 a week in his business, which she said had been founded by herself.

Small denied that he had ever made more than $30,000 in one year, and declared that just now he was finding it difficult to make both ends meet on account of the motion picture slump.

VAUDEVILLE AT THE GAIETY

UTICA, N. Y., August 29.—Through the cancellation of their burlesque bookings, the Wilmer & Vincent houses here have changed their policies. The Gaiety Tnetre opened today with three-a-day vaudeville.

The Colonial Theatre will open on September 5 with Nance O'Neill in "The Passion Flower," and play motion pictures the last half of the week.

Sim Allen, resident manager for Wilmer & Vincent, will be in charge of the Colonial, while Clifford Servatius will be transferred to the Gaiety.

SHUBERT'S IMPERIAL COMPLETED

Shuberts' new Imperial Theatre at Fifty-ninth street and Seventh avenue, which will open on September 26, with Shubert Advanced Vaudeville, is receiving the finishing touches to its interior decoration.

The theatre will seat 2,000, of which the orchestra will alone contain 1,200 seats. The stage will be suited for all types of amusement production, being 80 feet wide by 45 feet deep.

The imperial has been extravagantly decorated. Wonderful bas-relief representations of Drama, Music and the Dance, have been designed on the wall.

NEW TITLE FOR PRINCESS SHOW

"The Mask" is the new title of the tragedy by Ario Flamma which opened at the Princess Theatre last week under the name of "The Mask of Hamlet."

BIG SALE FOR CHICAGO OPERA

CHICAGO, August 29.—The advance sale of seats for the Chicago Opera Company's season, which begins on November 14, has already reached the record-breaking amount of $171,240. This amount will be greatly increased by the tickets which will be sold during September and October, the best-selling months in previous years.

Last year the entire advance sale amounted to $177,000. The reservations already accepted by the management are mostly for seats in the balcony and galleries. This amount is for the subscription series—one night each week for ten weeks.

The subscribers will not be mailed their tickets this season, but will be notified to call for them. This new sytem is to eliminate the tickets falling into the hands of the scalpers.

"To eliminate possibilities of scalping," said George M. Spangler, who is the new business manager of the Chicago Opera Company, "no tickets will be mailed this year. We will ask each subscriber when they receive notice their tickets are ready to call in person with checks or cash. They will then be handed the tickets, which they will have an opportunity to examine before leaving. No tickets have been sold to hotel stands, and no scalping, direct or indirect, will be tolerated."

Early in September 50,000 pamphlets detailing the names of the operas, ballets and stars to be seen this season will be mailed. This advertising is expected to result in a great rush of patrons.

"The magnitude of the advance sale simply astounds us," declared Mr. Spangler. "The entire advance sale for last year was $177,000. By Sept. 1 we will have reached that figure, so that every seat reservation in the next two months, which ought to be our best selling months, will represent that much of an increase.

"To date the public has been buying in the dark, which can be interpreted in no other way than widespread confidence in Mary Garden's declaration that the forthcoming opera season will be the most brilliant Chicago has ever known. Spearman Lewis, whom I have assigned to our promotional work, has pledged himself to sell $100,000 more in reservations before our subscription books close Nov. 1."

NEW HOUSE FOR PHILADELPHIA

PHILADELPHIA, Aug. 29.—The leasing of a lot at the corner of Market and 19th Streets last week for the purpose of building a theatre has given rise to the report that the leasor is A. L. Erlanger, although the firm of Mastbaum Bros. & Fleischer, which closed the deal, refused to divulge the name of the party they were acting for.

Erlanger's lease on the Forrest Theatre runs out next March, when the Shuberts will take it over. As none of the local theatrical men know anything about the deal, it is believed that Erlanger is the purchaser.

The new theatre, for which plans have already been completed by the local firm of Hoffman & Herron, will seat 2,500. Although it is a short distance away from the center of the theatrical district proper, the neighborhood near 19th and Market Streets has been tremendously improved since the building near there of the new Stanley Theatre. A new Felt motion picture house is also being built at the same junction. The land was leased from John Wanamaker, and was valued for sale at $425,000.

NEW STOCK CO. FOR NEWARK

NEWARK, August 29.—The Lyric Players is the name of a new stock company which will open at the Lyric Theatre here on Labor Day, under the direction of Sidney Lawrence. Jack X. Lewis will act as stage-manager for the company. The opening bill will be "The Rosary."

Maybelle Estelle, who was last seen nere as leading lady in ingenue roles with Corse Payton's company, has been engaged as the leading lady of this company. Others in the cast are Anthony Caroll, James McHugh, J. Frank Marlow, George Simpson, and Jean White.

NEAR RIOT AT RAINBO

CHICAGO, Ill., Aug. 27.—The Rambo Gardens, one of the northside's most noted cafes, was the scene of a near riot Thursday night, following a Toodle Contest. The principals in the melee were members of the revue. Nellie Fowler, principal in the Rainbo Revue, was awarded the prize. The affair was given considerable interest, due to the fact that the one selected as the best dancer, was to be given a moonlight airplane ride, piloted by William Westlake, the Rainbo's aviator. James McCarthy, vaudeville performer, who stated that he was engaged to marry Miss Fowler, objected to her accompanying the aviator. He objected strenuously to aviator Westlake, so strenuously that the pair came to blows. Fred Mann, proprietor of the gardens, attempted to interfere and became embroiled into the affair himself. Both Mann and Westlake gave battle to the enraged McCarthy. Some one sent in a riot call and the police arrested the principals. Mann refused to prosecute McCarthy and the principals were discharged. Mr. Mann stated that Miss Fowler's engagement at the Garden will be cancelled.

UNIONS REJECT PROPOSED CUT

BALTIMORE, Md., August 29.—The local theatre managers and musicians and stage hands are deadlocked over the question of wage scales for the new season, the unions having rejected the 20 per cent cut offered by the managers.

The Baltimore theatre managers are organized, calling their organization the Theatre Managers' Association. They are also members of the recently formed International Theatrical Association.

The managers have proposed that the matter be put to the national bodies of each of the unions and the International Theatrical Association for arbitration. The amount represented by the 20 per cent cut is to be held in escrow until the arbitration is decided, by this proposal. The unions have not as yet made any answer to this proposition.

"TOWN GOSSIP" TO OPEN FORDS

BALTIMORE, Aug. 27.—Ford's Grand Opera House, which has been closed all Summer, and which has been remodeled and redecorated, will re-open on Labor Day, September 5, with Ned Wayburn's "Town Gossip," as the first attraction. The show is by George E. Stoddard, with music by Harold Orlob. In the cast will be seen Johnny Dooley, Lillian Fitzgerald, Grace Moore, Vinton Freedley, Helen Broderick, Lionel Pape, Eleanor Griffith, Stanley Forde, Edythe Baker, Florence Earle, Lester Crawford, Muriel Stryker, Charles P. Morrison, June Roberts, Rita Owen, Horace Lee Davis, Jean Shirley, Carlos and Inez, and Grace Brewer and her seven dancing girls.

"TARZAN" AT THE BROADHURST

"Tarzan of the Apes," a drama in four acts and ten episodes from the novel of Edward Rice Burroughs, will be presented on Thursday night of this week by George Broadhurst at the Broadhurst Theatre. The dramatization is by Major H. Woodgate and Arthur Gibbons, and the entire production has been staged by Mrs. Trimble Bradley.

In the cast are: Edward Sillward, Ronald Dair, Forrest Robinson, Howard Kyle, Lionel Glenister, Alfred Arno, Boyd Clark, John Morrissey, Ford Chester, John Grattan, Lawrence Marks, Minna Gale Haynes, Greta Cooper, Ethel Dwyer, Alice Mosley and Pauline Prim.

"THE PINK SLIP" CLOSES

"The Pink Slip," the new A. H. Woods' comedy with music in which Bert Williams is featured, closed at Atlantic City on Saturday night after a two-weeks' tour.

The piece, while pleasing, failed to give Williams sufficient opportunity for the display of his talents and is to be re-written and several changes made in the cast.

IRENE, SALLY AND MARY

Irene, Sally and Mary is the name of a new act written by Eddie Dowling and in which he will appear this season. It will be seen in the Shubert houses.

"EQUITY SHOP" DOES NOT VIOLATE MGRS.' AND ACTORS' AGREEMENT

Judge Julian W. Mack, Umpire in P. M. A.-A. E. A. Arbitration, Decides in Favor of the Equity Association— Is Big Victory for Actors

Equity Shop is not in violation of the P.M.A.-A.E.A. agreement of 1919, according to the decision of Judge Julian W. Mack, who acted as umpire in the recent arbitration between the two organizations over the charges of breach of contract made by the P.M.A.

Had Judge Mack decided that Equity Shop violated Clause 6 of the P.M.A.-A.E.A. agreement, in which Equity agreed not to directly or indirectly coerce actors to join the association, then Equity Shop would have had to be abandoned.

First news of the tremendous importance of the outcome of this arbitration was carried in the CLIPPER several weeks ago. The clause of the master agreement which the Producing Managers' Association declared broken by Equity's attempt to enforce Equity Shop reads as follows:

"The Equity Association will not force or coerce directly or indirectly, or attempt to force or to coerce directly or indirectly, any person or persons not a member or members of such association to become a member or members thereof and will order its members or any particular member under penalty of discipline not to force or to coerce directly or indirectly or attempt to force or to coerce directly or indirectly any such person or persons to become such member or members."

The P.M.A. claimed that although Equity Shop was not being enforced on its members, the outside managers who had to accept it were also protected by the agreement.

Judge Mack's decision in favor of Equity is as follows:

"On all the circumstances in the case I have reached the conclusion that the 'Equity Shop' plan and the resolutions and instructions of the Actors' Equity Association with respect to this plan are not in violation of the agreement between the Actors' Equity Association and the Producing Managers' Association, dated September 6, and are not in violation of law or of sound public policy."

"I accept the view of counsel for the Producing Managers' Association that the primary question is whether Clause 6 binds the Actors' Equity Association as to employees of the Producing Managers only, or whether the prohibition of Clause 6 applies with respect to any other person.

"The agreement recites that the parties with whom the Actors' Equity Association is thereby contracting are the Producing Managers' Association, all its present and future members and all concerns which any such members control, manage or direct. No other managers or concerns are specifically made parties to the agreement or are specified as entitled to any of its benefits, or as subjected to any of its obligations.

"Clause 6, itself, does not expressly provide that managers who are not members of the Producing Managers' Association are to have or not to have the protection of its prohibitions.

"The construction advanced by the Producing Managers' Association would confer upon all other members one benefit, without the obligations of the agreement of September 16, 1919. It would limit the Actors' Equity Association in its dealings with such other managers, without giving to the Actors' Equity Association in return, any rights against them.

"The benefits and the limitations which thus would have been created and the reciprocal obligations and rights which would have been absent are either of great importance or so considered by the parties to this agreement.

"I feel constrained to decide that Clause 6 of the basic agreement of September 6, 1919, does not run in favor of managers outside the Producing Managers' Association and limits the Actors' Equity Association and its members solely with respect to employees of the Producing Managers' Association.

"Assuming the facts to be as argued, I do not find that the Equity Shop plan forbids any Equity member from working for any member of the Producing Managers' Association who employs non-Equity members, or refuses Equity membership to any actor who had previously, while engaged by a member of the Producing Managers' Association, failed to join. Although such an actor might, by reason of the application of the Equity Shop to managers not members of the Producing Managers' Association, decide to join the Actors' Equity Association while still in the employ of the member of the Producing Managers' Association, this can hardly be termed force or coercion within the meaning of Clause 6.

"On all the circumstances in the case I have reached the conclusion that the 'Equity Shop' plan, and the resolutions and instructions of the Actors' Equity Association with respect to this plan are not in violation of the agreement between the Actors' Equity Association and the Producing Managers' Association, dated September 6, 1919, and are not in violation of law or of sound public policy."

The Producing Managers complained that the Actors' Equity, by seeking to introduce the Equity Shop among managers not members of the Producing Managers' Association, was violating the agreement.

MANAGER TO BE A PARSON

SYRACUSE, Aug. 27.—Arthur B. Marriman, owner and manager of the Arcadia Motion Picture Theatre, and also the Franklyn and Alcazar Theatres, is retiring from the motion picture business to become a clergyman, and will begin study for the Episcopal ministry in New York in September. Merriman had taken a university course towards that end, but later went into the "movie" exhibitor business. He will now follow his original inclinations, and is studying for the entrance exams of the General Theological Seminary of the Episcopal Church in New York.

ZIEGFELD TO DO KUMMER PIECE

Clare Kummer, the author of "Good Gracious Annabelle," has written the book, lyrics and music of a new musical comedy which will be produced by F. Ziegfeld, Jr. This is the first attempt at musical show writing made by Miss Kummer, although she has written many successful songs.

MUSICIANS WANT TO SETTLE

SYRACUSE, Aug. 27.—The Musicians' Union of this city, in order to settle the dispute with the managers of local theatres and effect a compromise, have volunteered to strike from their contracts, the clause which insures musicians a salary for a stated number of weeks per year, whether they work those weeks or not. Indications are also favorable to the acceptance of a twenty to twenty-five per cent cut in salary by the union men.

The clause has been in all the former contracts held by the musicians, and called for thirty-five week's work at full salary whether the musicians worked thirty-five weeks or less.

PROFESSOR WINS PLAY PRIZE

CHICAGO, Ill., Aug. 29.—Prof. H. N. Hilderbrand, of the department of English at the University of Illinois, has been awarded the $500 offered by the central council of education of Chicago. His prize winning play being based on the life of Florence Nightingale.

"APHRODITE'S" GREAT RECORD

"Aphrodite," the Comstock & Gest spectacle, will open its 1921-1922 season at Albany on September 8, and goes to the coast. It is unlikely that any show will ever pass the wonderful record this production made last year.

Opening in Cleveland on October 11th, "Aphrodite" drew the tremendous amount of $98,934 on the week. Thirteen performances were given during this week—a matinee on each day and a morning show on Saturday.

On Monday, October 11th, the figures for the matinee performance were $5,748,50 and for the evening show $9,310.50, a total of $15,059 on the day.

On Tuesday, the 12th, the figures for the matinee were $6,119.50, and for the evening $9,421.50, making a total for the days of $15,541.

Wednesday, the 13th, the matinee drew $6,101.50, and the night show $9,285.50, a total of $15,387.

On Thursday, the 14th, the matinee was $6,101.50, and the evening performance $9,290.50, a total of $15,392.

On Friday, the 15th, the matinee brought in $5,760.50, and the evening show $9,300.50, a total for the day of $15,061.

On Saturday, the 16th, the extra morning show brought in $3,618.50, the afternoon show $8,476.50, and the night show $10,399. The total for Saturday was $22,494.

This amount for the week, $98,934, has never been equalled before or since, and will undoubtedly stand for a long time before a new record is made by any show, on the road or in New York.

FIGHTING "OPEN SHOP" SHOWS

CINCINNATI, O., Aug. 29.—The local trades unions have declared the two burlesque houses here, the Olympic and the Empress, unfair to labor, and have called for a boycott on them. A circular is being distributed throughout the city by the unions asking that no one patronize the houses. This circular reads as follows:

"Challenge Accepted! The theatrical magnates of New York who control the Columbia and the American Wheel Burlesque Houses in fifty cities throughout the United States have, without provocation, declared for the open shop in all theatres under their control. This includes the Olympic and Empress theatres in Cincinnati.

"Organized labor in Cincinnati picked up the gauntlet when the Central Labor Council, on recommendation of its Grievance Committee, placed these two houses on the We-Don't-Patronize List and pledged their moral and financial support to the organizations involved, which includes the Stage Hands, Musicians, Bill Posters and other allied crafts.

"These theatres are scheduled to open on September 4th and it is the duty not only of trade unionists, but all wage-earning men and women to stay away from these theatres until such time as they deal fairly with their employees."

ORPHEUM CUTS PRICES

SALT LAKE CITY, August 29.—The Orpheum Theatre at Salt Lake City, the leading vaudeville house in Utah, will open on Aug. 31. Coincident with the announcement of the re-opening date came another to the effect that J. A. Bertram, for several years manager of the Orpheum at Memphis, Tenn., will have charge of the house this season. Prices have been reduced. Seats that cost $1.25 last Fall now cost $0.75, bringing the price scale down to a basis even lower than that existing prior to the war.

NEW STOCK CO. FOR PHILA.

PHILADELPHIA, August 29.—The Orpheum Theatre will open on September 5, with the newly organized Orpheum Players under the management of J. Fred Zimmerman &Sons. The opening attraction will be "Scandal."

The company will include Ruth Robinson, Dwight A. Meade, John W. Lott, Lester Howard, Edmond Carroll, William Davidge, Harry Wilgus, Gertrude Ritchie, Mollie Fisher, Marie Reels, Bessie Maxwell, and Adele Saunders. Arthur Ritchie will be stage director.

PHILADELPHIA HOUSES OPEN

PHILADELPHIA, August 29.—The season of 1921-1922 will be in full blast here within the next week. Legitimate, vaudeville and picture houses will practically all be opened within that time.

The Shubert Theatre will open with "Irene" on September 5. This is the second visit to Philadelphia of the musical comedy success.

The Lyric opens on September 5 with Madge Kennedy in "Cornered."

The Forrest Theatre will re-open on September 5 with Charles Dillingham's new production "The Love Letter," in which John Charles Thomas is starred.

The Orpheum opens on Labor Day also, with a new stock company in "Scandal."

On September 10 the Walnut Street Theatre will open with Oliver Morosco's new musical comedy "Love Dream."

The William Penn opens on September 5 with vaudeville and pictures. This house has been redecorated.

"Way Down East," the play, will be presented by Frank Fielder on September 3 at popular prices, with a $1.00 top at the Metropolitan Opera House. Mae Desmond will play the leading role.

The Broadway will also open on Labor Day with vaudeville and pictures.

The Allegheny Theatre re-opens on September 5 with vaudeville and pictures.

The Alhambra will open with vaudeville and pictures on September 5. This house has been extensively renovated.

The Cross Keys Theatre will re-open on Labor Day with vaudeville and pictures. Theda Bara, in person, will appear.

The Keystone will open on Labor Day with vaudeville and pictures.

The Peoples Theatre will open for the new season on September 3 with burlesque. Sim Williams' "Girls From Joyland" will be the attraction.

Two picture house will also re-open. The Fairmount opens today, Monday, and the Liberty opens on September 3. At the Fairmount a new organist, Richard Bach, is featured. He gets a yearly salary of $8,000.

THEATER BURGLARS CAPTURED

SAN FRANCISCO, August 29.—While attempting to crack the safe in the Coliseum Theatre in the early morning, a pair of crooks were captured at the point of a revolver, as they were about to carry off $2,000 in currency. The pair gave their names as Clifford Hazen, 28, and Harry Smith, 29. They were booked at the city prison on burglary charges. The police say Hazen's real name is Charles Holloway, and that Smith's is William Ambrose. The police entered by a door that had been forced, and made their way to the office. Here they saw the two burglars before the safe with $2,000 in currency and a set of drills spread out before them. Drawing their pistols, the officers entered the room, and ordered them to throw up their hands. The two were slow in complying and the officers threatened to shoot. The police believe that these are the same two men who have recently broken into the offices of the Lyric and Lyceum Theatres.

SINGER RECOVERS RING

CHICAGO, Ill., Aug. 29.—The $5,000 diamond ring, stolen from Miss Cyrena Van Gorden, a member of the Chicago Grand Opera Company, was recovered Saturday morning by Policewoman Theresa Johnson. George Condon, 18, a telephone repairman, was arrested and confessed that he stole the ring. He gained entrance to the opera singer's room by using his spurs tnd climbing a telephone pole that stood in front of the window. The ring was identified by Miss Van Gorden.

"IT PAYS TO SMILE" OPENS

STROUDSBURG, Pa., Aug. 29.—May Robson opened on Monday in Stroudsburg, Pa., in "It Pays to Smile," the Ethel Watts Mumford dramatization of Nina Wilcox Putnam's story. The company will open in Toronto on September 5.

In the cast of the play are Edith Conrad, Russell Hicks, Joseph Baird, Margaret Borough, Donald Harrington and Orrin T. Burke. Augustus Pitou is the producer.

B'WAYS' THEATRICAL SEASON IS NOW IN FULL SWING

Nine New Shows Open This Week, All But Two at the Old Pre-War Price—$2.50 Top the Prevailing Rate for Dramatic Shows

The New York theatrical season is now in full swing with the opening nine new shows on Broadway this week and five next week. The most impressive feature of the new season is the lower admission prices charged in comparison with those of last year. Of the nine shows opening this week only one is priced at $3.50 and one at $3.00. These prices were common last year, the bigger musical shows, of which the one priced at $3.50, the "Greenwich Village Follies" is one, having charged as high as $4.00 last year.

"The Wheel," Winchell Smith's newest show, which succeeded "Lightnin'" at the Gaiety Theatre, opened on Monday night at a top price of $2.50.

"The Poppy God," Leon Gordon's play which was presented by the Selwyns on Monday at the Hudson Theatre, charges $2.50.

"Two Blocks Away," Aaron Hoffman's new play for Barney Bernard, presented by Charles Dillingham on Tuesday night at the Geo. M. Cohan, is priced at $2.50.

"The Greenwich Village Follies of 1921" opened on Tuesday at the Shubert Theatre with a top price of $3.50 exclusive of tax.

"Back Pay," the Fannie Hurst play, presented at Eltinge Theatre by A. H. Woods, on Tuesday night, is priced at a top price of $3.00, the only one of the dramatic shows of the week at this figure.

"Daddy Goes A-Hunting," the Zoe Atkins play, produced by Arthur Hopkins, in which Marjorie Rambeau is starred, opens on Wednesday night at the top price of $2.50.

"Swords," Brock Pemberton's production of Sidney Howard's new play, with Claire Eames and Jose Rubens in the leading roles, opens on Thursday night at the new National Theatre built by Walter Jordon on West Forty-first street, priced at $2.50.

"Tarzan of the Apes," a dramatization of the famous Edgar Rice Burroughs novel, to be presented by George Broadhurst, on Thursday night, at the Broadhurst Theatre, is set at the top price of $2.50.

"Get Together," the big Hippodrome production which opens on Saturday night, is priced at the top figure of $1.50—a 50 percent reduction from last year.

DANCER SUES OUIMANSKY

Jessie York, a ballet dancer, brought suit last week through her attorney, Abraham Greenberg, against Alexander Ouimansky, ballet master of the Capitol Theatre, for $25,000 which she demands as atonement for an alleged slap in the face, which she says Ouimansky gave her on July 6, and which caused her to faint, and resulted in her entire being, physical and mental, becoming sore, sick and lame. This took place, she says, back-stage of the Capitol Theatre a few days after she had pushed Ouimansky away from her to repulse unwelcome advances.

She also filed suit against the Moredall Realty Corp., owners of the Capitol Theatre, for $360, which she claims is due her on a contract.

BENEFIT NIGHT AT FRIARS

The Friars are to give a benefit show tonight (Wednesday) at their clubhouse on West Forty-eighth Street, the proceeds of the performance, which is known as "Tommy Gray's Success Night," going to the Relief Fund of the Friars. The performance begins at 11 p. m.

On the program are several sketches, "Uncle Thoma-hefsky's Cabin," and "Insults of 1921." On the bill are The Lee Kids, the Masconi Brothers, Van and Corbett, William Collier, Sam Bernard, Raymond Hitchcock, Bert Kalmar and Harry Ruby, Frank Von Hoven, Savoy & Brennan and a host of others.

WRECKING PANORAMA BLDG.

CHICAGO, Ill., Aug. 29.—One of the loop's theatrical landmarks, the wonderful Panorama Building on South Wabash Avenue, is being wrecked to make way for a garage. During the world's Fair the theatre was the most prominent in Chicago. The house was built 25 years ago at a cost of $40,000. It was formerly called "The Cleveland," then changed to the "Globe," and was finally called "The Strand," which name it retained until it was closed. It has played various brands of entertainment, including burlesque, vaudeville, pictures, drama and a Jewish stock company.

JAILED FOR ADMITTING KIDS

William Pidowitz, manager of the Golden Rule motion picture theatre on Rivington Street, N. Y., was sentenced to ten days in the workhouse last week in Special Sessions, after being convicted of admitting children into his theatre. According to the Children's Society, which brought the charge, the children had been admitted without parents or guardians, on July 2nd.

DOMINION STOCK OPENS

OTTAWA, Aug. 29.—The stock company engaged to play at the Dominion Theatre here will open September 5, under the management of Harold Hevia, of the Orpheum Theatre, Montreal. "Adam and Eva" will be the first play presented.

In the cast are: Hanna Athy, as leading lady; William Courneen, as leading man; Raymond Greenleaf, Virginia Richmond and Louis Wolford are also in the company. Jack Ellis will be stage director.

NEW MOROSCO PLAY OPENS

ASBURY PARK, N. J., Aug. 29.—"Wait 'Till We're Married," Oliver Morosco's new play opened here last night and scored a hit of large proportions.

The play which will be here three days, goes to Washington next week and afterward is to be taken into New York for a run.

It is by Hutchison Boyd and Rudolph Bunner. In the cast are Marion Coakley, Henry Duffy, Rapley Holmes, Frank Sylvester, Katherine Kaelred, Jean Shelby, Edna May Oliver, Lucy Beaumont, Kate Jepson, Albert Albertson, Robert Hawkins and Gerald Oliver Smith.

The opening date here has not yet been decided upon.

CENTRAL TO BE PICTURE HOUSE

The Central Theatre, at Broadway and 47th Street, is the latest New York City legitimate house to be taken over by a film company to be used exclusively for pictures. The Universal Film Manufacturing Company who have long felt the want of a first run theatre on Broadway have leased the Central Theatre and in taking it over announce a unique policy for the house which will be a motion picture theatre in every respect. A costly organ is being installed, and alterations under way include a box office in front of the lobby. "No Woman Knows," will be the first picture to be shown there by the Universal, and will open about September 4th.

"JUST MARRIED" MOVES AGAIN

"Just Married," the newlywed comedy in which Vivian Martin and Lynn Overman are co-starred, moved to its third Broadway theatre Monday night when it was transferred from the Shubert Theatre to the Nora Bayes in order to make way for the new "Greenwich Village Follies," which opened at the Shubert Theatre Tuesday night. "Just Married" has passed its 150th performance and appears to have settled into place now for the cold weather.

FIGHT FILMS IN CHURCH

The Rev. John W. Areson, rector of the Church of the Good Shepherd, on Chapel Island, Greenwood Lake, N. Y., will flash the pictures of the Dempsey-Carpentier fight, upon a screen in his church house Saturday night for the purpose of paying off the indebtedness on the church building and in community service.

The rector believes Jack Dempsey to be an all-'round gentleman that all good Americans ought to be proud to claim as their own, and also that he thinks a lad who can't use his knuckles when the occasions calls for it isn't worth wasting a good sermon on.

Fred C. Quimby, who is exhibiting the Dempsey-Carpentier fight pictures, had a telephone call a few days ago from Mr. Areson asking about the chances of obtaining a copy of the film for one night. Mr. Quimby asked him to name the date and promised the picture would be sent. Mr. Quimby received the following letter from the rector yesterday:

"My dear sir: Permit me to express my appreciation of your kindness in sending us, for use on the 3d of Semptember the Dempsey-Carpentier pictures, and your further willingness to allow all the proceeds to be applied to the payment of the indebtedness incurred in our community work and on the church.

"There seems no doubt but that the proceeds will place us in a very strong financial position.

"Thanking you most heartily for myself and the Vestry, I am,

"Yours sincerely,
"(Signed) JOHN W. ARESON."

RUMSEY LEASES EMPIRE

SYRACUSE, Aug. 27.—The Empire Theatre which has been dark all Summer, following the close of the Knickerbocker Players' season, has been taken over for two years under a lease by Howard Rumsey, who will operate the house during 1921 and 1922. He will open the theatre with "Oh Lady, Lady," as the first attraction on September 12th. Whether he will continue stock there or not, has not been definitely decided.

BARRY McCORMACK TO PRODUCE

Barry McCormack, who recently managed the short road tour of the revived Victor Herbert opera, "Eileen," intends to make several New York productions this year.

ONA MUNSON
IN
HER MANLY REVUE

Miss Munson, who is making a wonderful success in her "Manly Revue," is touring the Orpheum Circuit. She is now appearing in Los Angeles, and will be in Salt Lake City next week.

Direction of HARRY FITZGERALD.

"CLAUSE 18" REVISED

Clause 18, the "Equity Shop" clause of the new Equity contract, which is the bone of contention in the fight now raging between the Actors' Equity Association and all managers not members of the Producing Managers' Association, has been entirely revised, because it has "caused so much comment that the Council decided to change the wording," as the official report states.

The new clause reads as follows, in full:

"*Clause* 18:—The manager agrees that (1) all actors in the company in which the actor is herein employed and (2) all actors in any company in which any member of the A. E. A. is employed and which the manager individually as a co-partner, or through a corporation presents or manages, or controls or signs contracts for, shall be and shall continue throughout the term hereof to be members in good standing of the Actors' Equity Association. In case of a breach hereof the actor (without prejudice to his right of termination at any time upon any lawful ground) may terminate this agreement forthwith, in which case the manager agrees to pay the actor all sums due to date of termination, plus his return fare and plus, as liquidated damages (no present basis for calculation existing) a sum equal to two weeks' salary."

This revised clause in the contract is in effect a strike measure, which does away with the necessity of giving the manager any notice. The old clause was bitterly condemned by managers for its vague, all-embracing nature.

While the new clause exactly sets forth the meaning of the Actors' Equity Association's officials and legal department, it hardly meets with any more approval from the managers than the old one did.

Clause 18, as it formerly read, is as follows:

"The manager agrees that all actors in the company in which the actor is herein employed shall be and shall continue to be in good standing of the Actors' Equity Association. This contract is subordinate to the obligations of the actor herein to the Actors' Equity Association, of which obligations the manager admits notice."

It was pointed out by John J. Coleman, secretary of the Touring Managers' Association, the members of which are most directly effected by the Equity Shop ruling, that the new clause would leave a manager absolutely without recourse to any aid if he was forced by any emergency to take on a non-Equity actor while on the road.

"Supposing a manager needs an actor to take the place of one suddenly taken ill," said Mr. Coleman. "He must play that night and can only find one person who will not agree to join Equity. He must either cancel his bookings or take the chance of the Equity actors walking out on him. No consideration of this emergency is included in either the old or the rewritten clause."

MIDGET ACTOR BREAKS SKULL

TRENTON, N. J., Aug. 27.—William Hanussek, a midget 25 years of age, who sustained a fracture of the skull while appearing in an acrobatic act at the State Street Theatre here, is in a critical condition at the St. Francis Hospital.

The accident occurred while the act in which Hanussek was appearing was taking an encore, the midget being picked up by one performer and thrown at another who stood bowing to the audience.

Hanussek was supposed to land on the back of the performer bowing and roll off on his feet, but fell instead, landing on the back of his head.

MARGIE COATE

The girl whose likeness appears on the cover of this week's issue is this season with I. H. Herk's "Jingle Jingle" Co., opening at the Columbia Theatre, New York, next Monday. Last season Miss Coate was with "Hits and Bits" Co., and was considered by critics throughout the country to be one of the biggest single successes playing the Columbia Circuit.

Having started in burlesque several seasons ago with Max Spiegel's "Social Follies" on the American Wheel, this young lady immediately forged to the front, and is today considered one of the best all-around women in burlesque.

NEW MUSICIANS' UNION FORMED AND GRANTED AM. FED. CHARTER

Associated Musicians Local 802 Begins Operations—Will Hold Conference with Managers and Plans to Settle Difficulties and End Strike Are Under Way

With the granting of a charter in the American Federation of Musicians on Saturday to a new New York local, the musical situation in Greater New York will soon be cleared up. The officers of the new union, named the Associated Musicians of Greater New York, Local 802, were to confer this Tuesday with representatives of the managers of the theatres in which the musicians have been on strike for the past few weeks.

The negotiations between the managers and the new union will undoubtedly result in a cut of about 10 per cent in wages being agreed upon, although the managers refused to arbitrate on any other basis but a 20 per cent cut when they first ordered it to the musicians.

The new Local 802 has opened temporary offices a few doors from the headquarters of the Musical Mutual Protective Association on E. 86th street, and members are being enrolled.

The eight radical leaders of the expelled local 310, the M. M. P. U., who were suspended from office a short time ago by a petition signed by 500 conservative members, succeeded in obtaining a temporary injunction last week in the Supreme Court, restraining the men who took their places from interfering in any way with union affairs. This injunction was later modified to the extent of allowing the new conservative leaders, who are in accord with President Weber of the A. F. of M., and the officers of the newly chartered union, to keep their offices, although only officiating in purely routine matters.

The motion to make the injunction permanent was heard in the Supreme Court on Monday, but no decision was rendered. The decision will probably be made public on Friday of this week.

The eight officials, so-called radicals, who were ousted, succeeded in getting the temporary injunction by getting affidavits from about thirty-five of the members who had signed the petition removing them from office testifying that they did not know what they were signing when they affixed their signatures to the petition. The opposing faction, the conservatives, obtained counter-affidavits from some of these same men to the effect that they had been intimidated by the ousted officials into signing the first affidavits.

The new union is governed by a board of commissioners appointed by the National Executive Board of the A. F. of M., of which Edward Canavan is chairman, M. S. Rauch is secretary and treasurer, and the other members as follows: Geo. Schroeder, Harry Friedman, James Lawnham, Henry Hess, Lambert L. Eben, Leo. Massino and Wm. Somerset. These commissioners are solely responsible to the American Federation of Labor and are not elected by the members at large of the new union.

In the event that the injunction asked for by the ousted radical leaders is denied, the new union will supersede the M. M. P. U. The new Associated Musicians of Greater New York will then move their offices to the M. M. P. U.'s building and all the members of the old local will be enrolled in the new union. The M. M. P. U. will still continue as a union but in name only. It will serve as a holding company for the real estate and financial assets of the union, but its officers will be directly responsible to the new local.

Five of the commissioners, Edw. Canavan, Jas. Lawnham, Henry Hess, Lambert L. Eben and Leo Massina, serve on the committee which meets with the theatrical managers to discuss the terms for settlement of the strike, and will also serve in the same way to confer with the symphony orchestra managers.

The new union has already enrolled some 1,300 members, most of them from the ranks of those thrown out of work by the strike.

LOEWS 83RD ST. OPENS IN OCT.

The new theatre which Loew is building at Broadway and Eighty-third Street, is now nearing completion, and will be ready for opening in October. The house will seat 3,400, being one of the five biggest in the city.

The policy of the house has not been definitely decided as yet, but in all probabilities it will play vaudeville and motion pictures, working on the same plan as the new Loew's State theatre. The only other vaudeville houses in the vicinity are Keith's 81st Street, which plays big time vaudeville and motion pictures, on a full week stand, and the Riverside, at 96th Street, which plays the regular Keith big time policy.

CARROLL GETS ALIMONY CUT

Harry Carroll succeeded last week in having the amount of his alimony cut from $200 a week to $50. For several months Carroll, through his attorney, Leo Brilles, of House, Grossman and Vorhaus, had been trying to have the alimony cut on the grounds that Carroll's income was not as large as it was said to be. And last week Referee Leighton Lobdell recommended in his report to Supreme Court Justice Vernon M. Davis, that the order of Justice Nathan Bijur, given last February, allowing Mrs. Carroll $200 out of her husband's income, be modified to make the payment $50.

NEW PLAY FOR ALAN BROOKS

Alan Brooks will be featured by the Shuberts in a new comedy by A. Washington Pexer, entitled "Save the Alimony." Brooks appeared last year in "Because of Helen," a comedy from his own pen. The cast for "Save the Alimony" is now being selected.

FRAZEE SUED FOR DIVORCE

Mrs. Elizabeth Frazee of No. 565 Park Avenue, has brought suit against her husband, Harry H. Frazee, theatrical manager and president of the Boston Red Sox, for absolute divorce, on the grounds that for the last four years he has been associating with Elizabeth Nelson, as well as another woman whose name is unknown to the plaintiff. The defendant was served with the summons and complaint in his office at No. 1441 Broadway. The Frazees were married in Knox County, Ill., 1902. They have one son, Harry H. Frazee, Jr., eighteen years old.

NEW SHOW TO OPEN COLD

"Lancelot and Elaine" will open cold at the Greenwich Village Theatre on September 12th, presented by the Playwright and Player Company, which placed the show into rehearsal last week. It will not have any premier out of town. New additions which have been made to the cast are Francesca Destini, Martha Messenger and Mrs. Franke Harling.

"TIMBER WOLF" PRESENTED

"The Timber Wolf," a new play by Ernest F. Bishop, which was recently produced in Los Angeles with a cast of motion picture actresses and actors, will be brought East for a Broadway production. In the cast are Mitchell Lewis, David Butler, Albert Roscoe, Ann Forrest, Harde Kirkland, Frank Staples, Francis Gaunt and Annette De Foe.

"SUNKIST" IS EQUITY SHOW

The new Equity Shop contracts have been signed by the management of Fanchon & Marco's "Sunkist," which opens in Atlantic City on September 5.

EQUITY HOLDS BIG MEETING

The largest, most enthusiastic Equity meeting since the strike in 1919 was held on Sunday in the Hotel Astor, when 3,000 Equity members assembled to hear the reports of the officials and be addressed by prominent actors.

John Emerson, president of the Actors' Equity Association, dissipated the reports of a revolt inside the organization by members opposed to Equity Shop when he announced that there had been only eight resignations during the first seven months of the year and that 615 new members had joined the organization during the same period.

"Equity Shop" is already 100 per cent effective in the first-class independent producing companies," said Mr. Emerson. "Eighteen legitimate companies are now playing or in rehearsal with all-Equity casts, equity shop contracts having been signed by the managers. About thirty independent managers have accepted the Equity Shop ruling in New York so far."

"In addition at least 75 per cent of the stock company managers have accepted Equity shop," said Mr. Emerson. "These reports are based on the number of managers who have requested that the new form of independent contracts, containing the Equity Shop clause, be issued to them in quantity."

Frank Bacon made a farewell address in which he urged the actors to continue their loyalty to the organization. He was greeted with a burst of applause which lasted for almost five minutes.

Among the prominent Equity members who sat upon the platform were Ethel Barrymore, John Drew, George Arliss, John Cope, Helen MacKellar, Augustin Duncan and many others. The presence of Ethel Barrymore and John Drew served to nullify the rumors that they were dissatisfied with the way Equity Shop was being enforced.

Other prominent actors at the meeting were: Edith Wynne Mathison, Jack Devereaux, A. G. Andrews, Hal Briggs, Fred Burt, Will Deming, Grant Stewart, Pedro De Cordoba, Fritz Williams, Robert Elliot, Ralph Morgan, Brandon Tynan, John Westley, Chas. Stevenson and Joe Santl[illegible]y.

The announcement and reading of Judge Mack's decision in favor of Equity on the arbitration of the charges preferred by the Producing Managers' Association was met with great applause and served to set the tone of the meeting.

EDA ANN LUKE

Featured Comedienne at B. F. Keith's Palace This Week with "Parlor, Bedroom, and Bath"

"MERRY WIDOW" REVIVED

Newark, N. J., August 29.—Henry W. Savage's revival of the "Merry Widow" was presented here tonight. The production is a lavish one surpassing the original in scenic equipment.

The title role was sung by Mme. Lydia Lipkowska of the Chicago Grand Opera Company, and in this piece made her debut as a light opera prima donna.

Her voice is charming and her personality radiates through the entire performance. She has a delightful accent and reminded one of Lina Abarbanel, who was the widow in the original production.

Reginald Pasch in the role made famous by Donald Brian, did not duplicate the success scored by his predecessor. His voice is excellent and he sings well yet lacks the dash and personality of Brian.

Others in the cast are Frank Webster and Dorothy Francis, also a member of the Chicago Grand Opera Co., who in the Natalie role displayed a splendid voice admirably handled.

Jefferson De Angelis, as Nish, worked wonders and his comedy was one of the bright spots of the evening.

The piece moved along smoothly despite the opening performance and it goes into the Knickerbocker Theatre, New York, on Labor Day.

At a $3.00 top, the piece filled the house to the doors. It remains here for the balance of the week.

MAUDE FULTON SCORES IN "SONNY'

San Francisco, Aug. 27.—Maud Fulton's new play "Sonny" was offered for the first time at the Curran Theatre, Sunday, August 21. The play is classed as a comedy drama, and with Miss Fulton in the role of a girl who, in her childhood, experienced tragedy in the mysterious death of her mother, she inherits a big western ranch as her estate, and is sent East to a finishing school. When she returns to the ranch she brings a house party with her, including two young men who figure largely in the story. Back on the ranch adventures come quickly. There is a bandit episode, involving a dramatic battle, and at last the girl gets a clew to the tragedy of her early days. She sets out to solve the mystery and to obtain vengeance, which is told in the rapid episodes of the play. The supporting cast headed by Robert Ober, includes Lea Penman, William Courtleigh, William Van Antwerp, John Ivan, William Lewis, William Hanley and others.

FRANK BACON HONORED

Broadway stopped whatever it was doing this afternoon at two o'clock to pay homage to Frank Bacon as he bid farewell to New York after his three year run in "Lightnin'" at the Gaiety Theatre. From the theatre at Forty-sixth street to the Pennsylvania depot at Thirty-fourth street a throng estimated by the police to number from 100,000 to 150,000 people cheered him on his way to take the train for Chicago.

A parade headed by Mayor Hylan, Frank Bacon, Winchell Smith, John Golden, Frank Gillmore and others with about 2,000 Equity, Green Room, Lambs and Friars members marched down Broadway to the music furnished by the Police Band.

Before the parade a farewell luncheon was given to Bacon in the Gaiety Theatre, at which Augustus Thomas, who was the principal speaker, compared the homage paid to Bacon to that of Jenny Lind received many years ago.

CLARA SMITH HAMON WEDS

Los Angeles, Cal., Aug. 22.—Clara Smith Hamon, acquitted in Ardmore, Okla., several months ago when tried for the murder of Jake L. Hamon, was married today to John W. Gorman, a motion picture director, by the Rev. M. Howard Fagan, pastor of the Wilshire Boulevard Christian Church.

Mr. Gorman announced he and his wife would make their home here. Mrs. Gorman has been engaged since last April in making a film under his direction.

She married a nephew of Jake L. Hamon, but for years was the companion of the millionaire.

The film is based on her own life story.

VAUDEVILLE

LOEW OPENS NEW STATE THEATRE

BIG ARRAY OF STARS PRESENT

Marcus Loew's new million dollar State Theatre opened auspiciously Monday night, August 29th, with a wonderful array of stars of picture, vaudeville and legitimate theatredom.

At 8.45 the orchestra played the "Star Spangled Banner," after which a motion picture was shown of Buster Keaton in "Hard Luck."

The first act to appear on the stage was Harry and Ann Scranton, who were a hit and were followed by Harris and Santley, and Lew Cooper, who said that he would sing a song by Marcus Loew entitled "Though Miller May Be Governor, I Will Run the State."

Paisley Noon followed, and Frank Fay was introduced and sang a couple of numbers assisted by his band, complaining to Marcus Loew because he didn't get a spot light, that "the service was awful." Following the act, Grantlund handed Fay a one dollar bill over the footlights. "He thinks I wont take it," said Fay, as he pocketed the money and made an exit through the audience.

Myers and Handford closed the regular vaudeville bill after which Niles Grantlund made a short speech in which he said that the theatre represented 15 years of achievement and that Loew was fortunate in his friends, such as few men have. He also referred to the members of the Lambs, the Green Room and the Screen Club.

Packed from pit to dome, the beautiful theatre in resplendent array echoed and reechoed with applause as following there were introduced successively by Niles Grantlund, Rita Gould, who sang; Monte Blue, Miriam Batiste, June Caprice, Madge Evans and Virginia Lee of picture fame, following which Tom Lewis made a humorous speech, that was received with considerable acclaim.

Al Herman with Harry Richmond at the piano, then sang, and Will Morrisey followed, getting many laughs with his clowning and witticisms. Playing his own accompaniment, Morrisey sang "Since Marcus Built His Playhouse," in which he referred to the Automat as the "Cafe Put and Take." Assisted by "Princess Roberta Woolsey," a burlesque mind-reading bit was a scream.

Grantlund introduced next Kyra, Asa McMahon and Adele Rowland, who sang "Lindy Lou" and "Alice Blue Gown."

Other picture stars who came in for an introduction were Conway Tearle, Eugene O'Brien, Winnifred Westover, Richard Barthelmes, Mary Hays and Mae Murray.

Doraldina danced and was forced to do an encore after which Theda Bara was introduced and the Farber Sisters sang.

Frank Tinney said he had been waiting to be called on all evening and that all the others who pretended that they were surprised at being called from the audience, had received communications the same as he had, and that he hoped the audience had noted they all had their accompanists with them. Continuing, Tinney said that Marcus Loew had written him a letter asking whether he wanted to buy tickets or make a speech, and that he had decided on the speech. "If I ever build a theatre," said Tinney, "I will have it marked Garage Opera House and then if anything happens, I can strike the Opera House part off."

Followed introductions of Hope Hampton, Louise Groody, Kenneth Harlan, Harrison Ford, Lieutenant Walter Hinto, Louis Clure, Betty Blythe, Nita Naldi and De Wolf Hopper, who made a speech in which he warmly congratulated Mr. Loew, saying he was the embodiment of democracy, sympathy and goodfellowship.

Gloria Swanson was introduced and Norma and Constance Talmadge, who received considerable applause.

Grantlund promised a surprise finish and introduced Raymond Hitchcock, the drop ascending to disclose the Ziegfeld Follies' chorus and several of the principals including Fannie Brice, who helped Marcus Loew upon the stage, Will Morrisey directing the orchestra the meanwhile to play "The End of a Perfect Day."

Loew said that he thought he would be called upon to make a speech and that this was the first time that he ever got stage fright in advance, "I say in advance," said he, "because I have opened so many theatres lately it's getting to be a habit."

"This is the proudest moment of my life," said Loew, "not because of the structure which many think is beautiful, but because of the demonstration of my many friends, something that can't be built with money, and something which no money can buy."

"To make sure I wouldn't overlook anything, I made a few notes," continued Loew. "I will first dwell upon the kindness and friendly feeling displayed by Mr. E. F. Albee and John Murdock, who sent a band with a welcome banner, three hundred strong. This was a remarkable demonstration from persons,—from a firm who—well, we are rather strong competitors, but what he done tonight is something that you can't pay with money."

Loew humorously referred to Nicholas M. Schenck, his right hand man, as taking two days off, and was afraid he would get the habit and continue it every year, after which he spoke of the wonderful way the Lambs had sent a lot of members to lay the corner stone of his new theatre and Victor Herbert's Band led by Victor Herbert—"and that's something," interrupted Will Morrisey from the pit, "that money can't buy."

"Look who's here," said Morrisey, "If you don't vant her I vant her."

"I'm very much afraid you won't be able to guess who Mr. Morrisey means," said Loew, "but it is a man who has given me much good advice and whose inspiration and support were responsible for the building of this theatre and the success of my business."

David Warfield was then asked to come upon the stage and, introducing him, Marcus Loew said that it had always been the dream of his life to present David Warfield on Broadway.

Warfield said that he had been unprepared and that he really did not know that he was to be called upon for a speech but that Marcus Loew had started to pelt him with bouquets and that he denied the accusations of the former speaker. "No one," said Warfield in conclusion, "is responsible for the building of the theatre and the success, but Marcus Loew and his able associates."

Loew thanked all those who had graciously taken part in the entertainment including Ziegfeld, who sent over his company which after Warfield's speech marched around the stage, the curtain falling and the audience marching out to the strains of "Auld Lang Syne," on an epoch making event in vaudeville history.

ELLA RETFORD RETURNING

Ella Retford, the English comedienne, who appeared at the Palace in New York for one week during the past season, will return to America in November, and will again be seen at the Palace during the week of December 5th. She will play four weeks in New York after the Palace engagement.

GALVIN AT THE ORPHEUM

Jack Galvin is now playing piano at the Orpheum Theatre in Brooklyn.

SUUBERT SHOWS START ON SEPT. 19th

SIX HOUSES TO OPEN

Shubert Vaudeville will start on September 19th, when six houses devoted to that type of entertainment will open their doors. Four more will start on September 26th and the balance of the circuit will open shortly after. In New York one house, the 44th Street, will start on September 19th and the new Imperial the following week. The Brooklyn and Boston house as well as the Washington will also get under way on September 19th.

The policy of the houses as at present outlined will be a $1 top for all shows.

Over one hundred and fifty acts are said to have been signed but due to the fact that some are at present working other time no announcement of names is being made.

ELSIE RYAN FOR ORPHEUM TOUR

San Francisco, Aug. 29.—Elsie Ryan is now arranging for a tour of the Orpheum circuit in her sketch, "Peg For Short." Miss Ryan came to the coast to play a season at the Savoy Theatre, but was compelled to change her plans when the theatre closed after two weeks.

RUDNICK GETS THE WOODCLIFF

The Woodcliff Theatre, at Woodcliff, New Jersey, has been taken over by Max Rudnick who will run pictures all week at 20 cents and on Fridays and Saturdays play four acts of vaudeville, the price of admission at that time being thirty-three cents including the war tax.

COLLIER WRITES ACT FOR FOX

Harry Fox is now breaking in a new act called "Interruptions," which Willie Collier wrote for him. Beatrice Curtis appears with him in this act, which will have its first New York showing at Keith's Riverside on September 12th.

SUNDAY SHOWS AT ST. DENIS

Montreal, Aug. 29.—The St. Denis Theatre will play vaudeville on Sundays only, the bill going to Quebec for the remainder of the week. The St. Denis will be given over to prize fights and concerts the rest of the week.

HARRY WARD BOOKING

Harry Ward, formerly of Leander and Smith, and brother of Fred Ward, who died recently, has taken over all the business affairs of his late brother and is now booking acts for the "Shubert's Select Vaudeville."

JUBILEE AT COLISEUM

Eight acts will be booked into the Coliseum next week for each half of the week for the "Jubilee" celebration. Six acts are customarily played each half. The "Jubilee" is held as a Fall season inaugural.

CRAWFORD WITH PAT CASEY

Harry Crawford, who appeared last season in vaudeville with the Barroness De Hollub, is now associated with the producing department of the Pat Casey Agency.

BILLY WALSH DOING SINGLE

Billy Walsh, formerly of Richards and Walsh, is doing a new single blackface act. Richards and Walsh split their partnership after six months of working together.

FOX'S ALBEMARLE RE-OPENING

Fox's Albemarle Theatre, in Brooklyn, will reopen for its second season on September 3rd, with a new policy of motion pictures. Its first attraction will be "Over the Hill."

The house was opened last season with a policy of five vaudeville acts and motion pictures, playing split weeks, as opposition to B. S. Moss' Flatbush Theatre, about a block and a half away, which is booked through the Keith office. The Flatbush, which is also closed for the summer, will reopen on Labor Day with its old policy of full week vaudeville and pictures, playing six acts. The Albemarle failed to damage the business of the Flatbush last season, and in fact, proved to be a loss to Fox. Hence this season, it is decided that super-attractions of the motion picture variety will be its policy for the next season.

N. V. A. COMPLAINTS

James F. Shea has complained against Mack and Nelson, claiming that he had contracted with them to write three songs for him, and had paid them a sum of money for the same, the contract being made on May 18, 1921, and that up to date they have not delivered the songs.

Harry Coleman, of Coleman and Ray, has again complained that Walters and Walters are infringing on his "walking doll" bit.

Nihla has complained against Viola Duval, asking that she be prevented from using the name "Nihla," as was announced she was going to do.

JANIS AND CHAPLOW RETURNING

Eddi Janis, formerly of Phil Baker and Janis, and Rene Chaplow, formerly of McMahon, Diamond and Chaplow, who retired from the stage a year and a half ago, to live in Southern California are returning to the show business. They will be seen in a new act by Roy Turk, called "S'My Dad."

MENLO MOORE RECUPERATING

Chicago, Ill., Aug. 29.—Menlo Moore, of Moore & Megley, has left the Mayo Brothers Hospital in Rochester, Minn., and will remain at his home in Richmond, Ind., until he has fully recovered his health. He plans to return to New York following his complete recovery.

TWO UP-STATE HOUSES REOPENING

Proctor's Grand Theatre in Albany, and Proctor's New Troy Theatre in Troy, will reopen on Labor Day, September 5th. Both houses will play their former policy of six vaudeville acts and motion pictures, splitting on Mondays and Thursdays.

MURPHY REFEREE APPOINTED

George Z. Medallie, attorney, was appointed by Judge Wasserfogle, to act as referee in the suit of Senator Murphy, the vaudeville performer, for annulment of marriage from his wife, Kitty Murphy. The case will be heard shortly.

MORGAN DANCERS RETURN

San Francisco, Aug. 27.—The Marion Morgan Dancers are returning to vaudeville and will open a tour of the Orpheum circuit int his city to-morrow, August 28. The entire circuit is to follow.

LLOYD PLAYING LOEW TIME

Arthur "Anycard" Lloyd opened a thirty-five week's tour of the Loew time this week, under a blanket contract. The bookings are successive instead of following the usual run of blanket bookings.

WILLIE ZIMMERMAN SAILS

Willie Zimmerman sailed on Saturday last on the *Lapland* as foreign representative for one of the big vaudeville circuits.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

The absence of Irving and Jack Kaufman, whose place was taken by Van Hoven, necessitated a general switching around of the bill which this week proved better than we have seen at the Palace in some time.

"Dance Fantasies" had rather an early spot but went over very nicely with the cleverly arranged and well staged numbers, in which Frederick Easter and Beatrice Squire were seen to advantage.

Lidell and Gibson, two female impersonators whom we have reviewed several times, were a decided hit at the finish of the act when the wigs were removed. The singing of "Stupid Mr. Cupid" could be improved and a little more made out of the lyrics, that remark "I may be skinny but I'm friendly," could be deleted to advantage.

"Rolfe's Revue" followed, and one of the very best points about it was the very capable and artistic manner in which their own conductor directed the orchestra. The act is weak on singing but more than makes up for it in the playing of brass, especially the solo cornetist who made a decided hit. His "triple tonguing," and those high notes were outstanding features; it seemed as if a special valve were used as the tones are higher than the writer has ever heard on the cornet. A dance by one of the girls received a hand, especially for the back kicks. The act seems a trifle long but took an encore in which some odd syncopation was demonstrated.

Johnny Burke, in the next spot, was the legitimate applause hit of the first part and shared honors on the whole bill with Harry Carroll and the Wilton Sisters, but getting more spontaneity of approbation. In the parlance of vaudeville he "Mopped Up" stopping the show cold, and after an encore, being forced to make a speech—then stopping it again, the gallery whistling emphatically.

His talk is very funny and he got more laughs in five minutes than most acts do in thirty. His pianologue was a hit and after an encore he did a short poem of the sublime to the ridiculous order, that drew a hearty laugh.

"Parlor, Bedroom and Bath" proved the one drawn out, talky and disappointing act of an otherwise good bill. Primarily the offering is too long, and furthermore the style is not for vaudeville where they are used to something a little less old fashioned, than the brand of humor and old time situations in the tabloid version of the former play. Eda Ann Luke worked hard in her version of Florence Moore, and did well. Sager Midgley, who formerly did a vaudeville act with Gertie Carlisle, did his best, but the act hardly received enough applause to take up the drop once, despite the fact that it was raised several times.

The Topics of the Day, amongst others flashed "Science has discovered that every woman raises one foot while being kissed—probably to press the accelerator."

Harry Carroll & Co. in practically the same revue, with the exception of one or two new numbers, and a lot of new magnificent wardrobe, were the usual punch. There are some new girls and the Bennett Sisters, who with more than pleasing personality and technical grace, were the hit of the act. Carroll was forced to make a speech after the encore, the Bennett Sisters called for and a song demanded from the gallery.

Mae and Rose Wilton did their usual act and were the usual hit, the toe dancing was eliminated at the show reviewed probably due to the late hour.

Van Hoven, in closing, was a laughing and applause hit—mostly laughing, but look at the spot! He held all those in who were present at the beginning of his act, and had them in stitches as he roasted the agents, made remarks about the theatre, the orchestra and any, and everything else.

H. W. M.

NEW BRIGHTON

The show was somewhat slow at the start, but gathered speed as it progressed. Some of the slowness was due to Kluting's Pets, which opened instead of the Tillery's, who were programmed. Kluting has by no means a poor act, for we have caught it when it was really entertaining from start to finish. But on Monday afternoon, it seemed that either he had some new animals, or the dogs were working slower than usual. At any rate they required more coaching than we have seen Kluting give his pets.

Ford and Goodrich are a likable couple, the boy with a particularly pleasing voice, but the act is handicapped by the material which they have been using for some time. They could make an improvement by making a change in "You Can't Believe Them" bit, which has been the feature of their act for several years. Green and Sumner were programmed for their spot, but were also out of the bill.

Princess Radjah was billed to close the show, but was more effective, and arranged the bill better in this spot. The Princess did her snake dance, and also her sensational number doing the iron-jaw work with the chair. The snake bit her in the number, as a part of the dance which was really not supposed to be in the routine. It wasn't noticeable from the orchestra, for the reptile bit her back. She betrayed no emotion or pain, but went through the rest of her routine like a thoroughbred performer, which she proved herself to be.

Donovan and Lee returned from England only last week, and have come back with some new costumes for Miss Lee. The "King of Ireland" is as entertaining as before, and Miss Lee's song and dance work continues to please.

The Courtney Sisters were programmed to open the second half of the bill, but changed positions with Bert Errol and closed the first half. The "Ultra String Quintette," consisting of Messrs. McGough, Tripp, Manning, Bolje and Nussbaum, is a novelty for a sister singing act in vaudeville, and in this case, a very effective one. All their selections were played with their instruments muted and played well. The sisters' harmony is better than ever, most of their numbers being of the "blues" variety. The ballad at the close is delivered to great results, which stopped the show here.

Bert Errol has now with him a girl billed as Ray Hartley, whom Errol later announced as his wife, and who does some dance numbers in the act. We have heard Errol in much better voice than he was on Monday afternoon. He has also made some changes in the routine, being on the style of the Creole Fashion Plate's offering, announcing and making the changes from female to male clothes, and back from tuxedo to evening gown, doing a number in each costume. The announcements are almost exactly the same words formerly used by Creole, the first, being "from a perfect lady" to a "perfect gentleman." The second tells about how speedily he will change back to an evening gown.

Kramer and Boyle are a repeat at this house, which didn't mean anything but bigger applause and louder laughs. Kramer's comedy is that kind which makes an audience feel intimately acquainted, and which never fails to get a laugh, from them, no matter what he does. Jack Boyle's work as straight man makes the comedy all the more effective, and his singing is sure-fire.

Johnson, Baker and Johnson, closed the show. Their hat-throwing, with the comedy done by one of the three, held the audience into the last bow without one walkout.

G. J. H.

FIFTH AVENUE

Stuart and Harris opened the show with some snappy juggling of Indian clubs, rubber balls, and straw hats. Stuart does some swift work with his feet, while Harris balances an iron ball atop a wooden pole, with his teeth. While the patter was not new, it was put over in good style and was well received.

Nella Webb, in second spot, sets a new style in dress. Her shapely ankles were devoid of any covering. She was clad in a dress of silver cloth with shoes and tiara to match. She sings very well, and her numbers were rather a novelty to an audience accustomed to jazz. Her pianist is good, and fills in the gaps left by the female orchestra.

Spencer and Williams left no doubt in the minds of the audience as to the meaning of the word comedy. Their material was clean, and the laughs were wholehearted. This is the kind of an act we like to see in vaudeville. They divided the honors of second place with Tom Kelly.

We haven't much to say about William Brack and Co. A tumbling act with seven men who were in need of rehearsals. Their stuff is good, but it is not in shape as yet. They didn't hold fourth place well.

Tom Kelly, back from the West, played "that Irishman" to perfection. He holds the entire attention of the audience for eleven minutes, and took them by storm at the end of that time. He was recalled and gave a humorous monologue on "Friends." A fine act.

One of the hits of the show was a young Russian, David Apollon, who plays with the Ford Sisters. He was a riot. Besides playing the banjo in the band, he plays a mandolin with such speed that it proves the saying that the hand is quicker than the eye. The house wouldn't let him stop. He also has a novelty, playing the piano with one hand while with his mouth and other hand he manipulates the mandolin. The Ford Sisters are clever, as usual with their costuming and their dancing, and scored their usual hit. He got his musical education in the Russian Symphony Orchestra.

The last act on the bill were the old standbys, Burns and Freda. They got their patter off in fine style, and keep the audience roaring with the balloon comedyd stunt. One of the gentlemen renders Rachmaninoff's "Prelude in C sharp minor" on a guitar. He then introduces a few jazz strokes. The audience appreciated this act, and the act deserved the appreciation. Burns and Freda are hard workers, and deserve a better spot than number seven. They were recalled several times, and took one encore.

The feature picture was "The Second Latchekey." Thomas Jefferson had one of the leading parts, while Mary Mac Laren played the role of the injured heroine. The setting is laid in Dover, England, and the tale is centered around a famous blue diamond. The injured heroine is accused, but exonerated, of course. The plot was written by C. N. and A. M. Williamson, and taken by and large, was rather poor at best for these writers. Miss Mac Laren did not rise to her big scenes, and she had many. In four places the audience twittered, and in one scene where Miss Mac Laren should have ascended to the heights of dramatic art, she fell to the sofa instead.

D. S.

VAUDEVILLE IN ASHER HOUSES

CHICAGO, Ill., Aug. 29.—The Asher Brothers' Circuit of movie theatres will hereafter offer a number of vaudeville specialties in conjunction with their feature pictures. Frederick J. Ireland, of the T. Dwight Pepple Agency, will produce their vaudeville specialties for the Asher circuit.

RIVERSIDE

Whipple and Huston closing the first half effectually applied the emergency brakes with their original presentation "Time," in which they offered a variety of entertaining skits supposed to take place on a street corner in New York. Father Time is asked for advice and they do as he prescribes, taking their material from said corner. A cop, newsy, man and wife quarreling while he is repairing a punctured tire, the baby being blown up during the argument, a woman of the streets and the Salvation Army, a nut who has seen better days, some jazz hounds and a detective scene complete their skits all done in an admirable manner. Some songs and music is interpolated: all good. The finale, a jazz affair with a colorful cyclorama drop for a background closed the act. The background of the first part of the act was realistic with the autos and street cars passing back and forth.

Fred Miller and Bert Capman, billed for the second spot, opened the snow, Corradini's Animals being late for the curtain. The boys are doing as well as ever with their clean cut dancing and singing act, specializing on the dancing of course. Their steps are not being done by the average dancing act, all of their bits, both doubles and singles, being done unusually well. The eccentric single by one and a lariat dance by the other, were the best individual offerings. Their neat appearance is to be highly commended.

Reynolds Donegan Company with Helen and Maude Reynolds, in a repertoire of dances and skating feats went over very well though some of their stuff seems like a repetition after awhile. The girls did admirably well, their feats being difficult and daring, and all looked pretty in their abbreviated costumes. All did some dancing, some having specialties and others doing doubles at times. A sort of Apache dance by Mr. Donegan and one of the girls went over well.

Lang and Vernon in "Who's Your Boss," are adding a little more polish to their skit which contains many elements of hokum. The piece de resistance of the act is an argument between the girl who plays a straight part and the man as a comic. Who is the name of his boss and the conversation is balled up accordingly. A few laughs were received when the man imitated a Greek waiter. However, the girl would adorn most any act to good advantage and that helped."

"The Incomparable Mentalist," Harry Kahne, opened the last half with his concentration act, which is about the same that is being done by Kajiyama. Kahne does some double, triple, quadruple, and for good measure throws in a quintuple concentration stunt. At one time there were many people all over the house yelling different things at him, at his own request until the place sounded like a lively auction sale. As a climax to his act Mr. Kahne did the quintuple concentration stunts, writing on a blackboard some words upside down and backwards, answering the folks who wanted to know the population and name of the Capitol of different states, putting down some figures that in the end would total a certain amount and also writes some headlines from a newspaper.

Josephine Victor and supporting company in "Juliet and Romeo," by Harry Wagstaff Gribble, presents a scene from Romeo and Juliet the subsequent business being the lovers quarrel that transpires in her dressing room. An old time actor comes to the rescue and all's well at the end. The action drags at times and the act lacks a punch.

Joe Darcy managed to hold them in exceptionally well in the next to closing spot with his blackface singing and monologue act. Corradini's Animals closed the show.

M. H. S.

VAUDEVILLE

AMERICAN

The first act on this bill is one of the best which we have ever seen here, and with some improvements could make a big time bill with ease. It is done by a chap billed as Willish, who offers a comedy juggling, balancing and some magic work. Willish works in "souse" character all through, and while he apparently has a good idea for comedy, he hasn't worked it up in the proper manner. His work is somewhat on the style of Jack Hanley's, doing his bit, with hat, cane and ball, but Willish goes further with some comedy card manipulating, doing palming stunts, and also gets a lot of laughs with the "hat and coins out of the air" stunt. With a better line of comedy, Willish will easily make the better bills, for he does some very clever work.

Fitzgerald and Anderson, man and woman, did well with their tap and clog-dancing, the singing counting for little. The girl could use a better gown for the opening, as the present one detracts from her appearance, which is greatly improved when she appears in another gown in her solo number.

The Feifer Trio, consisting of two young chaps and a girl, followed with more dancing, and might have had it easier in a spot further away from the preceding dance act. The girl is attractive and has lots of personality. Her toe work is pleasing. The boys do Russian eccentric and a "souse" number, and appear uncertain of their steps in the Russian work.

Conroy and Howe also might have fared better, were it not for the orchestra leader, who "crabbed" a few gags either by starting a selection before the laugh line had been spoken, or by coming in too late. Both men work in black-face, but neither bears a resemblance to Frank Conroy. The talk is poor, and needs a lot of new material. A song and dance at the finish sent them off to fairly good applause.

"Put and Take" is not a revue, or in any form, related to the colored production by that name. It is done here by four men and a girl, and the only reason for the name is the fact that at the rise of the curtain, three of the men and the girl are discovered playing "Put and Take." A comedy hit follows in which the fourth male member of the company is supposed to be a "tough" patient, speaking with his back turned to the doctor who is playing poker. This bit means about as much to the act as does the opening and the name, which is nothing. The rest of the routine consists of song and dance bits by the girl and the quartette, the singing being done in good harmony, and the dance work pleasing. A straight routine of that sort would aid the act more than any of the hokum at the start.

Fiske and Fallon can also safely eliminate all the attempts at comedy which are now contained in the act, for the gags are all old and have been done to death. The act scored through singing of the young lady.

"The Chattel" is the same playlet which was done some time ago by Valerie Bergere and Company, telling how a foolish wife is brought to her senses through being hit on the head with a pole. The cast now doing it is inferior to the one formerly with Miss Bergere, but their work is good nevertheless, with the exception of the young chap playing the part of the villain, who appears to have little knowledge of how to read lines, and gave a very amateurish performance in the part. The offering went over with a bang here, taking more curtains than most acts take bows at this house.

Philbrick and De Voe were also a big applause and laugh hit, the male member of the team handling the comedy in effective style.

Jack and Foris closed the show with an acrobatic turn, doing some good hand-to-hand work. G. J. H.

SHOW REVIEWS

BROADWAY

An artistic Treat, a posing act opened the show and scored a considerable hand upon their presentation of a series of well done art poses. One thing only marred the act. There is too much profusion of color effect, which tends to make the poses look garish and gaudy. The multiplicity of light effects might be eliminated. The three people presenting this act are all well formed and proportioned.

Mason and Shaw, two girls, held the second spot. One of the girls who does a male impersonation is remindful in a great degree of Kitty Doner, though she lacks the artistry and fineness of the latter. She would do well to acquire the touch of fineness that is so essential to a male impersonator. The other girl makes a pretty stage picture. The act is a pleasing little bit but was dragged too long towards the finish.

Burt and Rosedale, who were third, suffered considerable injury from the orchestra, which played their music so bad that they had to stop them right in the middle, and make an exit in the midst of a dance. However, despite this, they scored a big laugh hit, and drew applause for their musical numbers.

Caits Brothers scored with their dancing. Their comedy and tom-foolery in the beginning of their act add a touch of "something different" to the turn. They drew a tremendous hand.

Murray Kissen and Company, presented a quartette comedy act, that scored a huge laugh hit. Kissen will be remembered as part of the combination of Kissen and Burns. The new act he is doing is fashioned very much after "The Avon Comedy Four," in fact they are using one or two bits from the "Hungarian Rhapsody" act the latter did. All four men do Hebrew comics, Kissen being about the best of them. The act is composed of a number of bits and scenes, some song numbers and a lot of hokum slapstick. The set is a barber shop, with the men supposedly barbers. They cut up quite a bit, and some very familiar bits of business were seen. They closed with the "movie" bit from the Avon Comedy Four.

Stan Stanley and Company, the latter including Betty Maurice, whom the writer has previously extolled for her beauty and capability, followed. Stanley had an easy time kidding the audience into good humor, and never let them drop for a minute. He kept up a steady stream of ad lib comment that brought shrieks of laughter. Miss Maurice speaks her lines very clearly and distinctly, and makes a most appealing appearance. The man who works on the stage, we don't know his name, does very well in building up laughs for Stanley. All in all the act was the big laugh and applause hit of the bill.

Jay Velie and Girls, four in number, closed the show, two acts having been left out of the bill, in accordance with the house policy, and did remarkably well. Velie scored very handily. The act is beautifully staged and cleverly written.

A Harold Lloyd comedy and "At the End of the World" were the film attractions and completed the bill. The acts left out of the last show were Roberts and Boyne and the Donald Sisters. A. H. R.

NORMAN RETURNING THIS WEEK

The Creole Fashion Plate, Karyl Norman, sailed from London on Saturday, Aug. 27, where he had been appearing in the "Peep Show" at the London Hippodrome, for this country. He will resume his tour of the Keith time on Oct. 3.

Newport and Stirk have a new act, written for them by Paul Gerard Smith. Sue Parker will also appear in the act.

EIGHTY-FIRST STREET

Norma Talmadge in "The Sign on the Door" is the screen attraction and Manager Lewis is to be congratulated for a banner sign to that effect under the "marquis," which is plainly visible for a radius of two or three blocks. Emma Frabell and Brother opened the bill with their straight wire walking and dancing act that is one of the best on the circuit. The jazz number danced on the wire proved how well they are at home on the above, the steel string.

Chas. Forsythe Adams, baritone, assisted at the piano by an unbilled man, sang a pleasing routine of songs that went over well. Mr. Adams' voice is one of the best of "our American baritones," and this is the house that hears baritones often enough to know it, and showed its appreciation in a hearty manner.

Tom Hoier in "'Twas Ever Thus," a comedy sketch by Ida L. Ehrlich, gathered quite a few laughs, though the skit is well on its way before most folks, ourself included, knew what it was all about. Mr. Hoier is assisted by another man and two women who were not billed. The act opens in one, Hoier and a girl in a flirtation scene, the girl leaning out of a window of a house depicted on the drop. The curtain goes up and in an interior scene (after a lapse of a week), Hoier and his girl friend or fiancee are chatting while the other man and woman, who are husband and wife, as we later learn, are posing stolidly in their respective chairs. Before the act is over, Hoier patches up a quarrel between the married couple only to have a quarrel himself with his fiancee. The action is swift and the arguments between all parties in the act were done in a riotous though clever manner, earned several bows for the quartet.

At least one thing to be said in favor of Alan Coogan and Mary Casey in "Bidding Her Good Night," is that they follow their theme out and are consistent to the end. Most of their stuff unless meant as a satire, is a rather cut and dried affair, the conversation being a la Dulcey, all the dialogue being just what one expects in the line of banal expressions. However, they went over pretty good as a couple who have spent the evening at his expense and then lingering in front of her door, etc., he being shy at times and later they both turn out to be a pair of wise birds. Mr. Coogan's dance is improving, incidentally, and their weak spot seems to be the duet at the close of the act.

Charles Olcott and Mary Ann in "Just Charlie and Mary," in "Charles' songs," went over stronger as the act proceeded, lingering for no little time, and no one in the audience seemed to have any objections, for Mary Ann has personality and stage presence that is ever pleasing and dainty. Especially so in her juvenile bits which she does wonderfully well. Mr. Olcott opens the act with a few introductory words about Mary Ann who soon appears in a pink frock and sings two juvenile numbers. In their next skit Miss Ann wore an evening gown cut extremely low, revealing her beautiful shoulders and back, which was quite bare and subject to Mr. Olcott's conversation. After Olcott sung and recited a movie piece, Miss Ann did another juvenile number, clad in overalls and cap, singing a new song about the cartoonist Briggs' character, "When a Fellow Needs a Friend," which was very effective. She sang a new ballad as an encore.

Ivan Bankoff, assisted by Cliff Adams at the piano, and Beth Cannon, who is grace personified, closed the show in a series of dances done in a maner that only Bankoff could conceive and accomplish. M. H. S.

NEW ACTS

(Continued on page 12)

RUTH BUDD

Theatre—*Palace.*
Style—*Novelty.*
Time—*Sixteen minutes.*
Setting—*Specials in "One." "Two" and "Three."*

Ruth Budd, billed as "The Girl With the Smile," lives up to her billing and in addition could be easily billed as "The Girl With a Lot of Other Things," including daring and showmanship in the selling of thrilling gymnastic feats on the Roman Rings as well as the "Tape."

With Rube Beckwith at the piano behind which is seen a lamp, the act opens; following which the lamp opens, and Miss Budd is discovered seated tailor fashion. A song is offered, Miss Budd standing on the piano part of the time, and for the remainder descending to dance, which received a hand.

In "Two," after some playing by Beckwith, Miss Bud, dressed as a gypsy, seated behind a "scrim," played the "Gypsy Love Song" and made a hit.

The act then goes to "Three" and upon the rings Miss Budd does some of the fastest and daring feats ever witnessed by the writer concluding with a neck hold in a loop from which she disengages herself while swinging, by grasping a rope lowered in "One."

The small backing for the gypsy scene was still hanging through the most of this routine, not being "flied" until Miss Budd was nearly through, it looked very much out of place, and seriously interfered with Miss Budd's swing.

Some exceptionally good feats were performed on the "Tape," Miss Budd looking well in a close fitting gymnastic suit of white; the sudden drop head down to what Miss Budd referred to as a "One Finger Stand," brought forth a good hand.

The personality, devil-may-care spirit, the singing while performing difficult tricks, upside down, all combined to send the offering over to strenuous returns, Miss Budd after many bows, making a short speech of thanks.

The arc through which this clever aerialist swings is the largest witnessed by the writer, not even excluding Blanche Sloan, who years ago was wont to cover quite some territory; Miss Budd hits her "cyc" at the rear and brushes by the "Grand Drapery" as she completes the arc.

A sure fire hit in any spot on any bill either here or abroad, from whence she has just returned. H. W. M.

FRANKLYN OPENING BILL SET

The first bill of the new B. S. Moss' Franklyn Theatre at Prospect avenue and 161st street, the Bronx, which will open on Monday night, Sept. 5, will consist of the following: The Royal Gascoynes, Wells, Virginia and West, Jack Trainor and company, Jimmy Lucas and Dave Harris and band. The feature picture will be Wallace Reid in "The Hell-Diggers."

SEABURY BACK FROM "GOLD HUNT"

William Seabury, formerly of Seabury and Shaw, has returned from his "gold hunt" expedition to the Cocos Islands, and will reopen in a new dance act at the Alhambra on Oct. 3rd. The act is now in rehearsal.

O'MEARA'S ON ORPHEUM TIME

Tim and Kitty O'Meara, with their dance act, have been routed over the Orpheum circuit and will open at the Majestic in Chicago on October 10th.

VAUDEVILLE

PROCTOR'S 58th STREET

(Last Half)

Some vaudeville acts interpolated between no end of pictures. There was all but a riot when the orchestra leader failed to notice that Caruso's funeral was being screened, and continued to play a jazz number. Someone in the audience yelled that there would be another "dead wop in the house," and the leader woke up, it being some time before he regained his equilibrium after the overture. Otto, Bozz and Otto, two men comics and a girl opened the vaudeville part of the show with an act 99.44% hokum. Never have we seen an act containing such a large per cent of trash run so leisurely, and for so long a time. They are supposed to do some juggling, balancing and an alleged sleight of hand trick or two.

Raymond and Lyte, boy and girl, whose fort is dancing, yet they tried other things which did not go well, until the last part of their act when they settled down and danced, sending the act over for a hand. The singing was hardly audible, and the singles by the girl very ordinary; the boy did two singles which were fair. The double in which the girl wore a Spanish costume of orange colored silk and black lace was the best of their efforts.

Trovello and Company, was a ventriloquist act, that just about goes over; at the close of the act one line in a song spoiled the whole thing. The man is clad in a uniform resembling that of a U. S. naval officer. His mannikin spends most of its time lying on a sort of operating table, having been shot or something. The conversation was dull and uninteresting, things brightened up a bit when the girl entered bringing a mannikin representing a baby with an abnormal mouth and a fondness for cigars.

Trovello closed holding a one legged dummy wearing the uniform of a Civil war veteran, and sang a parody on "Your Dad Gave His Life for His Country," the last line being a very unpatriotic utterance for one to make anywhere, let alone the stage.

Russel and DeWitt, two men who offered an excellent variety of dancing, both as doubles and singles, containing unusual acrobatic features that were difficult, yet done with much pep. The somersaults and other stunts done without touching the floor with their hands, went over for a tremendous hand.

Lillian Herlein, assisted by Jack Kennedy and a pianist, wore many costumes and sang several songs to go with the clothes. The act has been reviewed many times in these columns, and went over good as usual.

Coogan and Casey, closed the show with their skit, "Bidding Her Goodnight," about a girl and a boy who brings her home late at night etc., the comedy and other material being fair to middling.

M. H. S.

PROCTOR'S FIFTH AVE.

(Last Half)

A show considerably above the average was in evidence the last half at this house. Frank and Milt Britton, who made a decided hit in the initial spot, threatened to stop the show after repeated encores.

Gene Metcalfe, she of the camouflaged sex, billed with a question mark, held the attention and respect of the audience at the outset but just as soon as the risque business of changing her dress with a man to assist was indulged in, she lost both and frequent kidding, guffaws and talking were heard not only in the gallery but in other parts of the house, causing the attendants to become active. For detailed review see under New Acts.

Henry B. Toomer and Company presented the "Wife Saver" which was used for some time by Franklyn Ardell. Toomer puts it over well, the lines themselves being funny and almost sure-fire.

The girl playing the stenographer was capable; Toomer instead of building the direct climax up with such apparent force could use a little more repression with just as good effect.

Keegan and O'Rourke, whom we have reviewed before, were an emphatic and decided punch in the next spot due principally to the ease, grace, and decided personality of Miss O'Rourke and her rendition of a published number which went for an encore in the middle of the act.

Keegan dances with ease and grace but should try to eliminate the more strident tones of his singing voice. The concluding dance by both is a splendid bit of stage artistry. Stopped the show and forced to take several bows.

Hawthorne and Cook were a "riot" at this house, stopping the show for the second time; reviewed recently.

Frances Pritchard and Company went over well with the dancing act "covered" any number of times. The singing is still very weak but the dancing, especially the solo work of the boys, goes over strong.

Rome and Gaut, hit them hard in the next to closing position with their comedy and antics and were followed by Niobe, a hit; see under New Acts. H. W. M.

HAMILTON

(Last Half)

After the films were over, and just before the vaudeville started, a vocal announcement was made by one of the house staff about the big time policy of this house which will be resumed on Labor Day, September 5th.

The Donald Sisters made a dandy start for the bill, following the announcement, doing a routine of gymnast and acrobatic work, that would do a team of two men credit. The girls are both shapely, and also facially attractive. Their work includes, hand-to-hand stunts, and up-side-down feats.

Lew Hawkins dragged the second spot with a few parodies, and some talk, the latter part of the act being most of the gags which he has used for several years. Hawkins best line is the one about "Kissing, and Faith, Hope, and Charity," and this line he has been using for over three years. His parodies are all in two verses of each song, the first being a comedy verse, and the second a flag-waving verse. His talk about "nothing," its entirely too long, and means nothing.

Sarah Padden now has a company of three men, including a juvenile, and another woman, and is offering a new sketch called "The Char Women" which will be reviewed in detail under New Acts. It did very well at this house when reviewed.

Burke and Durkin also found the audience easy. Their singing is pleasing and their personalities nice. They do some talk bits in the act which could be improved, for it is the weakest portion of the act.

Frank Gaby almost stopped the show, and could easily have come back and taken another encore, which he refused to do. Gaby has added another new bit to the act, which he does in the opening, and which consists of a reformer's version of the Carpentier-Dempsey fight. He has a good idea, but it needs more working out, for better laughs, as the comedy was weak in that bit. The other parts of the act went well, particularly the ventriloquial work.

Billy Sharp's "Twentieth Century Revue" was programmed for the closing spot, but "The Fifers," a three people dance act, appeared in its place. "The Fifers" formerly carried their own leader, and appeared without him at this house, with the result that William McElwain, the orchestra director, had to play several violin solos during the act, in accompaniment to the dance numbers. McElwain proved to be as good a soloist as he is a director, and that's a great compliment. Two boys and a girl make up the "Fifer" trio, the girl being the best of the three, doing some toe-work and other dances. The boys do some Russian work, and a "souse eccentric," the former being the better numbers.

G. J. H.

CITY

(Last Half)

Helen Jackley, reviewed in these columns recently, has a good novelty opening with hanging perch tricks and back drops from a ladder at different heights. The "and Co." billed, failed to put in an appearance.

Reard and West, reviewed several times, worked in a careless and indifferent manner, the girl singing with an organ stop voice in which the tremelo effect which predominated, seemed shunted with the vox humana. "Did you see Max—Max who,—Max no difference," is inexcusable.

Charles Stevens and Co., formerly was Jane O'Rourke and Co., and the act has been revamped from a former sketch played at this theatre by Miss O'Rourke, the sketch as previously presented, now being used by Billy Nunn and Co. For detailed review see under New Acts.

Nada Noraine, who the writer reviewed in detail some time ago, has improved her act considerably in the meanwhile, putting over her numbers much better, smiling occasionally and has adopted a little less unbending style and manner, all of which was suggested in these columns and which were partly responsible for the hit she made. Keep it up, Miss Noraine, and it will be to your advantage both artistically as well as commercially. Cultivate the baritone, it is your best acquisition, and use it more.

Rome and Cullen have an act of eccentric comedy of the small time order. They should immediately cut that reference to telling dirty stories and that "Nance" intimation with the "yes mam—what do you mean yes mam—well you can never tell nowadays." A burlesque magic bit and a dance were used to close.

The Fanchon and Marco Revue was essentially the same as upon its presentation last week and did nothing to improve the impression created at that time. Compared to Harry Carrol's Revue and others, it is decidedly weak.

Dell Chain and Don Barclay closed the bill with a goodly portion of Jack Wilson's act and several burlesque bits. See under New Acts. H. W. M.

JEFFERSON

(Last Half)

Manager John Connoly, who has been in charge of the house for the past few weeks has been transferred to the Regent Theatre. William Wright is now manager. Chas. B. Withers and Company and his comedy sketch, "For Pity Sake," a burlesque on the old time melodrama gathered the greatest number of laughs and was highly entertaining all the time it was on. A new contraption that has been added to the works of Withers is a "thunder effect" done in sort of Rube Goldberg manner. A bowling ball is released, rolling along a V-shaped trough, or two, hitting a tin bucket when it fell out of the trough and finally falling to the floor with a loud thud which goes for the "thunder." This is a sure fire laugh getter, as is many other traps, and the antics of the old man coming down the ladder. All of the cast work unusually well.

Caits Brothers in the fourth spot, two dancers of above the ordinary run who have some comedy mixed in at the early part of the act. They argue with each other about the lights, the stage being in darkness. One of them is an Irishman with a brogue, which is good for many laughs. The dancing that followed was neat and fast.

The Saxon Sisters in the second spot sang and danced a good routine. The singing was well received and their dancing was graceful and well done, though they were hindered somewhat by the music, or the lack of music.

Ben Bernie scored as usual with his monologue and violin act going slow at first, but gathered momentum as he went along, and got the audience with his method of playing whatever those in the audience requested.

Vic Plant and company, two men and a girl went over in a fair sort of manner. One of the men was straight while the other was a Yiddish comedian which always do pretty well at this house. The dialogue and other accomplishments of the trio were well received.

Billy Bouncer who opened the show presented an act that was hilarious at times, especially with the aid of several boys recruited from the audience, though some of them showed signs of being unusually well rehearsed and at least one of them a professional. The girl who does the ballyhoo work, in front of a colorful drop depicting a circus tent, has a good personality, while Billy himself can do some extraordinary bouncing feats.

The McBans Brothers closed the show with their juggling of Indian clubs and scaling straw hats, etc. M. H. S.

PROCTOR'S 23rd ST.

(Last Half)

Chief Blue Cloud has a good novelty opening act in which he spins ropes and plays a trombone; the Indian girl sings with an excellent voice of sympathetic quality, good tone and careful placing. Made a hit in the opening spot, did not steal bows nor encores and have their offering arranged to occupy the correct running time.

Miller and Capman have a typical small time number two act; rope spinning and dancing. The dancing is not so bad, but the turn otherwise is capable of considerable improvement. The "are you going to make the speech," bit where both are talking simultaneously, is very attenuated.

"A Touch In Time," which we have reviewed before, went for some laughs, but the finish is weak. The new man playing the part of the supposed husband burglar, as an actor, is impossible. At the finish of the turn, after the burglar has departed, the real husband says the burglar didn't get a thing, and the English friend, putting his hand to his tie and watch pocket, realizing his pin and watch are gone says, "Oh my God."

Roger Grey and Co. with Eulalie Young, have a clever offering which is away from the usual run of acts in the routining and staging; they made a decided hit and will be reviewed in detail under New Acts.

Patricola in the next to closing spot, proved that she is a past mistress of putting over popular songs to a hand, for she received as much applause at this house as she did at the Palace.

The same dress of black and jet was worn in which she looked effective.

Closing the show, was Ben Beyer with a good bicycle act in which however, he seems to have incorporated the result of having carefully watched Charles Ahearn and Ritchie, the tramp cyclist. Went over very well, closing the show, getting many laughs and hands on tricks performed.

H. W. M.

C. H. BRAY COMING TO N. Y.

San Francisco, Cal., Aug. 22.—Charles H. Bray, western manager of the Orpheum circuit, left last week for New York on the S. S. *Venezuela.* He will travel through the Panama Canal, combining pleasure with business on his trip.

FORDHAM

(Last Half)

The manager of this house, Chris Eagen, has every reason to be proud of his audiences, if the one which was present on Thursday night is a sample of those which collect here for most performances. Not only in size, for business was very good, but for appreciation. Indeed, it must be a paradise for performers to work this house, if they get audiences as appreciative as the one present when the show was reviewed.

They started off with the opening act, Marguerite and Alverez, and didn't seem to need any warming up, for every stunt which this team did on the trapeze was heartily applauded. And the work offered by the two merited the applause. The couple does gymnastic work together, and the man does some good up-side-down stunts on the flying trapeze.

Furman and Nash were treated better than we have ever seen them treated by an audience, or for that matter any other two man singing playing number two spot, with the exception of Bartram and Saxton. The lines of the published songs, which were meant for comedy, all got laughs, and the singing itself was given a good reception. The two have voices that blend well together, and they use them effectively.

Holiday and Willette are still doing the act about the widow and the cop, using, with the exception of a few lines, most of the material which has been in their act for a few years, but all of the act was new to this house, and the laughs couldn't come better or bigger if the entire audience were planted. During the singing of the woman would be a good place for more clowning by the man, for her voice is not so good.

Jean Sothern made a slow start with her opening number about the "Wise Crackin' Kid," but did better with her Dutch number, which is the best in the act. The bit about the woman in the audience talking about her is somewhat on the style of Eva Tanguay's bit, done two seasons ago, but Miss Sothern has room for stronger lines there.

Followed then the cleverest single man in show business, Joe Cook, who didn't take long to have them in hysterics, laughing. His originality, and his style of work, can't have enough said about them, and yet it is hard to say more in praise than has already been said by others.

Cook also appeared in the Alexander Brothers and Evelyn turn, getting bigger laughs than in his own offering, and the trio scoring with their rubber ball work, which is really remarkable. G. J. H.

TWO NEW STATE-LAKES OPENING

Two new houses of the State-Lake chain of theatres will be opened on October 9th and October 16th, respectively, the first being the Hennepin Theatre in Minneapolis, and the second being the Main Street Theatre in Kansas City. Both houses will play regular State-Lake policy, and seat 3,000. Cliff Work, formerly assistant manager of the State-Lake in Chicago, will act as manager of the Main Street, Kansas City. Frank N. Phelps, formerly manager of the Grand Opera House in St. Louis, will manage the Hennepin, Minneapolis.

HACKETT AND DELMAR REOPEN

Hackett& Delmar will reopen their season at Mount Vernon on August 29. The act recently completed a sixty-week tour of the Orpheum and associated western time. It will headline the opening "big time" bill at the Hamilton, September 5. The act has been enlarged and will carry twelve people.

OPEN ON JR. ORPHEUM TIME

Beulah Kennedy and Billie Davies, who have been playing vaudeville dates in the East all Summer, opened on the Jr., Orpheum Time at Decatur, Ill., Sunday. They are booked for thirty-two weeks on that time and the W. V. Circuit.

MARX BROS. GET ORPHEUM ROUTE

The Four Marx Brothers will make their first appearance over the Orpheum circuit in two years with "On the Mezzanine Floor," in San Francisco, on September 5th. The entire circuit will follow.

HOUSE MANAGERS SWITCHED

Joe Connely, former manager at the Jefferson, succeeds H. E. Frothingham at Moss' Regent, the latter becoming manager of the Franklin.

VAUDEVILLE

TOM KELLY

Theatre—*Proctor's, 23rd Street.*
Style—*Monologue.*
Time—*Ten minutes.*
Setting—*"One."*

With the exception of one error, Tom Kelly has a very good act in the monologue presented, so few of this style having been seen in a long while.

The error of judgment referred to is the attempt at a different opening by the "Nance" bit upon his initial appearance Kelly doing effeminate business with a rose to the music of "Rose" and a short time afterward, speaking in a deep, manly voice. He immediately said, "I know I overdo that opening," but why do it at all? Kelly doesn't need it, it is not funny but creates a bad impression at the outset where the best impression should be made and gives an atmosphere that Kelly is forced to overcome before he can get over a punch with his excellent monologue.

Kelly runs most to Irish stories blended together to form a more or less connected story, getting many laughs with the material in which we noted several old boys, although well told. He also tells a couple of southern dialect stories. His method and manner of delivery are of the older, slower style than of today but show artistic conception and showmanship of delivery, Kelly getting his points over very well, giving the audience time to get what he is talking about, and not waiting too long for laughs.

The negro dialect recitation near the finish slows up the act and its elimination would improve the offering as it is ill advised.

Concluded with the rendition of two verses and choruses of a song formerly used by the late Dan Daly and others, entitled "Oh, Lucky Jim," which made a hit, Kelly returning for a short comedy speech of thanks.

Kelly still has the tonal volume that was one of the features of his act quite a number of years ago when working with his wife as Kelly and Violette, "The Fashion Plates of Vaudeville," he was wont to charm the audiences with his rendition of "The Shade of the Old Apple Tree."

Fixing up the act slightly, noting the points mentioned, with another song in the place of the negro recitation, would fit Kelly for the better houses.

H. W. M.

BILL ROBINSON

Theatre—*Proctor's 125th Street.*
Style—*Dancing.*
Time—*Fifteen minutes.*
Setting—*In "one."*

A colored performer, wearing light brown derby hat, white flannel suit, and cane. Opened with a few words after which he went into a song and dance; nodded to an imaginary acquaintance here and there and spoke a few more words that didn't get the act anywhere. For the next bit he imitated a mosquito buzzing around some sugar, and then some limburger cheese. An imitation of a muted cornet and jazz band preceded a dance. He returned for a bow and then came the best part of the act. He gave his version of a soldier taking his morning exercises, holding his cane as though it were a rifle. He danced down the steps leading to the orchestra and back again, keeping time to the music. He repeated the dance, going down into the aisle where he danced for several minutes, and then back to the stage again.

Hardly big time material. Most of his dancing was done in a leisurely manner, and the monologue is poor. Getting some bright and snappy material for his monologue, and putting a little more pep into the dancing he might develop the act so that it may hold down the second spot in a good house. M. H. S.

NEW ACTS AND REAPPEARANCES

NIOBE

Theatre—*Proctor's Fifth Avenue.*
Style—*Aquatic.*
Time—*Ten minutes.*
Setting—*Special in "Two."*

Despite the fact that she does an act under water, one could scarcely say that Niobe is "all wet," for as a novelty single in vaudeville, she is in a class by herself.

In an effective set in the center of which is disclosed a tank, Niobe eats, drinks, juggles, talks, sings, writes answers to questions on a slate, and performs a variety of other submerged aquatic stunts, imbuing each with an apparent ease and a personality and smile that show clever, good showmanship.

Niobe is of decided proportions in a one piece suit of black, the Annette Kellerman being confined at the waist with a sort of belt, the purpose of which was not evident to the reviewer. If not necessary for the act, Niobe would look much better without it.

It was announced that Niobe has a chest expansion of 6 and one-fourth inches, at any rate she remained submerged for two full minutes, blowing bubbles, pantomiming and smiling. Her submersion record is 4 minutes and 20 seconds, but she does not do this at every show.

The spelling of her name under water was heard clearly some distance back in the house, as was also the singing of Yankee Doodle with which she closed the act receiving definite applause.

A good feature on any bill where it is sure to attract through its novelty and cleverness of presentation. H. W. M.

JOSEPHINE HARMON

Theatre—*Audubon.*
Style—*Singing and talking.*
Time—*Twelve minutes.*
Setting—*In "one."*

Josephine Harmon was formerly with the sister act of Harmon and Washburn, which played around New York and also the entire country for several years. Miss Harmon, in framing her single, evidently had in mind getting back at a lot of these juvenile comedians and also non-juvenile comedians, who talk about their girls and the amount they can eat, and who also make fun of their respective girls' appearances, including "wives" as well. For most of Miss Harmon's talk consists of telling about her husband, and what a dumbbell he is. She has some good lines in her talk, and also a few poor ones.

She also sings, and has a voice that is best fitted for a comedy number and not a ballad. At present she'll do for the better small time, but needs better material for the big time. G. J. H.

HOLLIS QUINTETTE

Theatre—*Audubon.*
Style—*Saxo quintette.*
Time—*Twelve minutes.*
Setting—*In "one."*

The quintette are attired in black and white clown suits and hats, making their entrance somewhat on the style of the Six Brown Brothers, except for the fact that they are five, playing the saxophone, and that the quintette have not a comedian with the act. They use published numbers for the main part of their routine, and play all the numbers well. They made a mistake in jockeying bows when reviewed, but otherwise the act was pleasing and should serve as a good novelty for most bills. G. J. H.

HARDY AND DU FREE

Theatre—*Crotona.*
Style—*Singing, talking, dancing.*
Time—*Twelve minutes.*
Setting—*In "one."*

These two young chaps may possibly have some ability, but reviewed at this house, they were apparently scared out of anything that they possibly could have done well. Both are neat appearing and seem to have good singing voices, but were so nervous that they couldn't be heard half the time. The two also did some dance bits, fairly well. They use some talk, the main portion of which is on the style of Van and Corbett's "red card" bit, in which one tries to tell a gag and the other doesn't allow him to spring it, saying that the gag is too rough. In this act, however, the comic finally succeeds in telling the line, which is about the two hens laying eggs, leading up to the joke about "I should exert myself for five cents a dozen." The gag is a poor one in the first place, and doesn't belong in a refined vaudeville theatre. And to make matters worse, the boys seem unable to deliver their lines.

Perhaps with a straight routine of songs and dances they may possibly do for the very small time, but even then they'll have to have much more confidence than they showed here. G. J. H.

ROGER GREY & CO.

Theatre—*Proctor's 23d St.*
Style—*Singing, comedy, impressions.*
Time—*Fifteen minutes.*
Setting—*"One."*

Roger Grey and Co. with Eulalie Young have an act somewhat different from the usual run opening with Grey as a traffic cop, the "and Co." a pretty miss, who interrupts proceedings now and again by crossing the street, Grey blowing a whistle and assisting her.

Miss Young is clever along comedy lines and possesses the mimetic gift in her impressions. Working double, De Wolf Hopper is presented by Grey, Miss Young doing May Vokes, following which Harry Lauder and Raymond Hitchcock were impersonated, the man being exceptionally good in his intonation of the voice of "Hitchy."

Grey put over a number to a hand and the two concluded with "If I Could Only Do What I'd Like to Doodle Doodle Doo," and a dance. The number is a good one and the dance sent them over but the act needs speeding up somewhat; good for the medium time.

H. W. M.

BOB FERNS AND CO.

Theatre—*Proctor's, 23rd Street.*
Style—*Singing, dancing, comedy.*
Time—*Twelve minutes.*
Setting—*Special in "one."*

The set represented the lobby of a hotel with switchboard and prop elevator shaft. There was a colored, blackface porter, a fellow and a girl.

The girl and fellow use a lot of time arguing as to who shall have the privilege of hiring a flat that has been advertised as vacant, the finish of the altercation being that the fellow gets it, "works fast," and asks the girl to marry him, the colored porter having made an exit, a quick change, and "doubling" to a minister, marries the two, the act coming to a conclusion with a "Happy Days" song and dance.

During the act the girl does some high kicking with apparent ease and the colored porter sang "Elevator Blues."

H. W. M.

BURKE AND BURKE

Theatre—*City.*
Style—*Comedy.*
Time—*Eleven minutes.*
Setting—*"Three."*

To the music of one of the first songs George M. Cohan ever wrote for Ethel Levy, "I Guess I'll Have to Telegraph My Baby," the drop arises and discovered is a girl writing a telegram.

A telegraph boy enters and the balance of the act is devoted to some rather rough hokum business, such as the girl pushing the fellow's face, and some ordinary comedy, the girl speaking her lines in a mechanical way and a "I-know-this-is-the-suppershow-I-want-to-get-through style."

To get rid of the boy who makes love and wants her to go out for the evening, she promises to do so when he shall throw a pebble at the window. After his exit she phones the office, saying the boy has annoyed her and to throw him out, several pebbles in the meantime having hit the window and, as she hangs up the receiver, several pieces of glass are heard to fall and a brick comes through the window. The messenger boy sticks his head through the aperture and says, "Why don't you come out when a guy calls you?"

Just small time and doubtful possibility of getting any further with the material now at hand. H. W. M.

MILLER AND ROSE

Theatre—*Proctor's 125th Street.*
Style—*Singing and talking.*
Time—*Fifteen minutes.*
Setting—*In "one."*

Two men, one straight and the other as Yiddish comedian. The comedian in street clothes opens with a few meaningless words. His partner begins to sing, "On the Road to Mandalay," in an excellent tenor voice, while still in the wings, coming out toward the end of the song. The dialogue that followed was a forced attempt at humor, the comedian looking too much the part for one thing. There followed a duet, the straight, in evening clothes, playing the guitar. The next bit was a burlesque on an operatic number, and they closed with the Yiddish character singing a song composed of the titles of Broadway plays.

Act will do for the smaller houses where there is a percentage of those in the audience who will appreciate the comedy. The singing of the straight man was the best thing in the act.

M. H. S.

CHARLES A. STEVENS & CO.

Theatre—*Audubon.*
Style—*Sketch.*
Time—*Eighteen minutes.*
Setting—*Full stage.*

The act which Stevens and his company of two people are doing closely resembles one which was done recently by either some other people, or it may possibly have been Stevens himself, who has revised and built that act into this one. However, the other act was about the troubles of a young married couple, who finally came to their uncle, a lawyer, for a divorce, which each makes accusations against each other, and finally make up, only to start a new quarrel as the curtain comes down.

In this act the scene is laid at home instead of the lawyer's office, and in this one they come to the one who had acted as best man at their wedding. Many of the lines used in this act were used in the other, and most of the lines in this offering are very good laughs.

The act is well written and well acted. It should do nicely. G. J. H.

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CLEAN SHOWS

The greatest proof ever offered to producers, managers and actors that the public will patronize and support good, wholesome and clean entertainment, was the record-breaking run of three years and one day at the Gaiety Theatre, this city, of "Lightnin'", which closed last week.

Irrespective of whether the play was a good one or not, whether there was heart interest, or the human, emotional appeal, whether the actors were good or bad, the main reason why Frank Bacon and his associates were such a success is undoubtedly the fact that the play was devoid of suggestion, intimated coarseness, or implied vulgarity.

Many have contended that the only way for a producer or manager to make any money with a show is to give the public what they want, the type of bedroom farce that on the surface seems to prosper financially.

Arguments pro and con have been advanced from time to time that the public demands spice and will not patronize the type of show that has been referred to as old-fashioned and fogy; but where are the smashing hits of these emanations of perverted ideas? Where is "The Turtle," and where is Sadie Martinot, what happened to "The Girl With the Whooping Cough," "The Girl From Rectors," "The Blue Mouse," "The Conquerors," "The Dancing Doll," "Thou Shalt Not," and a score of others?

Surely "Lightnin'" is not an exceptional play, nor are any of the actors, with the exception of the star, but just as surely must it be obvious to any open-minded person that if one play can have a run of three years in the same theatre, other plays may, especially when catering to the cosmopolitan audiences in the larger cities.

A certain class, the minority thank goodness, may feel the need of camouflaged degeneracy or undisguised licentiousness, but that the majority prefer the reverse, instead of what mentally unpoised managers try to thrust upon them, is evinced beyond any shadow of a doubt by the splendid record reached by Frank Bacon and his associates.

Answers to Queries

Ohio—The dome of the Robinson Opera House, Cincinnati, fell in upon the audience during a performance of "Dangers of a Great City."

France—Hammerstein's Olympia was named the "Lyric" when the house opened with "La Poupee." Anna Held and Trixie Friganza were in the cast.

Lyric—Emma Carus sang "Just Behind the Times," "You'll Never Find Another Love Like Mine," "I Love You in the Same Old Way" with the Broadway Burlesquers that season.

Cord—"I Want My Lulu" was written by Lew Dockstader, composed by Karl St. Clair and published by Wm. B. Gray & Co.

Ring—Alex. Greggains and Buffalo Costello fought eighty rounds at the Coney Island Athletic Club, Nov. 28, 1892.

P. O. B.—Bunnell's Museum was located at Broadway and Ninth street, New York, in 1883.

M. H.—Isabel Waldron appeared in "A Bachelor's Honeymoon" at Hoyt's Theatre, New York.

Four—"Change Alley" was produced at the Lyceum Theatre, New York. E. H. Sothern, Virginia Harned and Tully Marshall were in the cast.

H. O. T.—The Rays presented "A Hot Old Time" at the Third Avenue Theatre, New York, Sept. 6, 1897. Bernard Dyllyn and John C. Leach were in the supporting cast.

E. L.—"Money to Burn" was the title of a sketch written by George M. Cohan and produced by the Four Cohans.

A. C. B.—"Nature" was a spectacular play in four acts by W. E. De Verna and James Schonberg. When it was produced at the Academy of Music, New York, the cast included Edwin W. Hoff, Josephine Cawthorne, Lloyd Melville, Merri Osborne, Amelia Bingham, Elaine Gryce, Lillian Coneyns and Annie Dagwell.

W. H. G.—"What Happened to Jones" was written by Geo. H. Broadhurst and produced at the Manhattan (formerly the Standard), New York, with Geo. C. Boniface, Jr., George Ober, R. F. Cotton, Wm. Bernard, Mrs. McKee Rankin, Anna Belmont, Kathryn Osterman, Rose Stuart and Pearl Andrews in the cast.

S. R.—Wm. H. Gillette was born in Hartford, Conn., in 1853. He appeared in "The Private Secretary" for two years at the Madison Square Garden Theatre, New York.

Cal.—Fred Belasco acquired the sole control of the Alcazar Theatre, San Francisco, when he purchased the interest of Harry La Faille.

Law—Frank H. Gassaway claimed that the play, "The Heart of Maryland," was taken from his play, "The Dandy Fifth."

S. O. L.—"Fort Frayne" was produced by the Schiller Theatre Stock in Chicago. Robert Drouet, Eliza Proctor Otis, Minnie Dupree, Mattie Earle and Geo. R. Edeson were in the cast.

T. M. U.—Caroline B. Nichols was the leader of the Boston Fadette's Orchestra.

Carl—"One Round of Pleasure" was produced by Klaw and Erlanger at the Knickerbocker Theatre, New York. The Rogers Brothers were in the cast.

X. Y. Z.—Henry Leoni, Chas. Bigelow, Eva Davenport, Yolande Wallace and Marguerita Sylva were in the original cast of the "French Maid" at the Herald Square Theatre, New York.

Berno—"The Conquerors" was produced Jan. 4, 1898. The play was by Paul M. Potter. The cast consisted of Wm. Faversham, E. Y. Backus, J. Harry Benremo, Joseph Wheelock, Jr., Jameson Lee Finney, Geo. Howard, Guy Standing, W. H. Compton, Viola Allen, Blanche Walsh, Ida Conquest, May Robson, Lillian Thurgate, Clara Bloodgood, Madeline Mann and Helen Comstock.

Burlesquer—Florence Miller died Feb. 2, 1898, at the Kennedy Sanitarium, Baltimore, Md.

E. W. C.—Edna Aug, Emma Krause, Margaret Rosa, John B. Wills, Mike S. Whallen, Charles Smith, John F. Burke, Charles H. Burke, Miss Aleene, Grace La Rue and Estelle Wills were with the Knickerbockers.

Lederer—"The Cat and the Cherub" was staged at the Olympia Music Hall, New York.

Picture—"Way Down East" was presented Sept. 3, 1897, at Newport, R. I. Phoebe Davies played Anna Moore.

S. M. O.—Augustus Thomas produced his comedy, "Don't Tell Her Husband," at the Columbia Theatre, San Francisco.

P. S.—Maude Adams made her stellar debut at the Empire, New York, in "The Little Minister." The cast included Robert Edeson, Eugene Jepson, Guy Standing and Wm. H. Thompson.

A. R.—Katie Rooney played at the St. Nicholas Music Hall, New York. Chas. B. Ward, Gertie Reynolds, Alburtus and Bartram, Gruet, Beers and Gruet, Onri Sisters, Julia Lee and Elsie Martines were on the same bill.

Athlete—Wm. Muldoon was official timekeeper for the Fitzsimmons-Corbett fight at Carson City, Nev. Jas. Colville was timer for Corbett and Lou Houseman held the watch for Fitzsimmons.

S. C. M.—"The Belle of New York" was written by Hugh Morton and Gus Kerker and produced at the Casino, New York, with Dan Daly, Harry Davenport, David Warfield, Geo. K. Fortescue, Wm. Cameron, Geo. A. Schiller, John Slavin, Wm. Sloan, Harry Dodd, Lionel Lawrence, Austin Walsh, Edna May, Phyllis Rankin, Ada Dare, Marie George, Babette Rodney and Paula Edwardes in the cast.

R. S.—"The First Born" was also the title of a play by Frances Powers, which was produced at the Manhattan Theatre, New York, over twenty years ago. May Buckley was in the cast.

London—Thos. Whiffen died Oct. 10, 1897, at Hartford, England.

X. C.—Fanny Ellsler opened at the Park Theatre, New York, May 14, 1840.

25 YEARS AGO

Lettie Leoyne was with Gus Hill's "Vanity Fair" company.

Digby Bell and Laura Joyce Bell appeared in "A Midnight Bell."

"The Wrong Mr. Right" was produced at the Boston Museum by Roland Reed.

Harry Morris' Twentieth Century Maids included Nettie De Coursey, Louise Auber, Annie Carter, Abbie Carlton, Emma Fields, Daisy Randall, Ellie Downing, Lillian Murtha, Nellie Dunn, Lucy Florence, Pearl Marqueen, Viola Thorndyke, Teddy Pasquelena, Madge Darrell, Anna Waltman, Thompson and Collins, Lew Randall, Carl Anderson. Hans Albrecht was the musical director.

Prof. F. W. Nicholls Crouch, composer of "Kathleen Mavourneen," died at Portland, Me.

The Calhoun Aerial Navigation Co. gave Balloon Ascensions at Roadhouse, Ill.

"Under the Polar Star" was produced at the Academy of Music, New York.

Gallagher and West, Delmore and Lee, Whitney Brothers, Pauline Black, Violet Griffin, Leslie and Teuley, Evans and Huffman, Letta Meredith, Max Lazarus and John Cody were with Weber's "Olympia" company.

Rialto Rattles

NEW SEASON RESOLUTIONS

Magicians—Throw away the egg bag.
Acrobats—Forget the camouflage.
Comedians—Forget Joe Miller.
Dancers—Cut the piano solo and the piano lamp.
Soubrettes—Stop stealing bows.
Sketches—Don't overwork the telephone.
Singers—Let us hear the words.
All Actors—Do the act, never mind the speech.

ORIGINATE

O—rville Harrold
R—uth St. Denis
I—na Claire
G—loria Swanson
I—zetta
N—azimova
A—da Lewis
T—hais Magraine
E—va Tanguay

"DEAR ME"

We hope that Frank Bacon, Winchell Smith and Frank Golden won't object to being called "Three Wise Fools" and that with "Lightnin'" success, the new play of Smith's, "The Wheel" will "Turn to the Right," "The First Year," and rake in a Golden harvest.

SINCE

Asa, in "Peer Gynt," we'd like to know how many mother parts has Emma Dunn?

LATELY

We have not seen Rogers Bennet and Traps playing in any of the New York theatres perhaps "Traps" beat it.

PISCATORIAL

Producers are like fishermen, they're always casting and some poor fish is always getting hooked.

LITERALLY

With the second edition of "Sawing a Woman in Half," at Proctor's Fifth Avenue this week, Harry Jansen is cutting up.

IN FISH?

Now that they have those new "Put-and-Take" floats for the ocean bathers, we have no doubt the fish will be thinking of numbers of things. Wonder how the players are going to pay the losses.

LITERALLY OR MUSICALLY?

An aspiring songwriter entered the office of a publishing firm recently and read the lyric of a new number to the manager and a number of composers. "How do you like it?" asked the young hopeful. "Great," said the professional manager.

"What will you give me?" was the next query to which the manager replied with a knowing wink at the staff composers, "Boys, give him the air."

IT'S NOT SO MUCH

Where they "Put" a show, but how they "Take" it that counts.

THE DAILIES

Did not seem to think that Mary was very much tickled with Doug's new moustache.

WILL SOMEONE TELL US

How a married man can be a free Mason?

NO DOUBT

Some think that the exhibition of motion pictures at a Broadway theatre is Capitol amusement.

DID IT EVER OCCUR TO YOU

Now that Frank Bacon has left for Chicago, that not only did his play have the world's record run, but it is the first time in the history of the world that lightnin' ever stayed so long in one place.

(We don't expect thunderous applause for that!)

LONDON PARIS FOREIGN NEWS SYDNEY MELBOURNE

THEATRE MANAGERS SEEK RELIEF FROM "CRANK" LEGISLATION

Entire Industry Is Weighed Down with Expensive Restrictions Which Are Continually Multiplying—Proposed Performing Animal Act Is the Latest

LONDON, Aug. 29.—Contending that too great a strain has been put on the industry, and that restrictions have been imposed without due consideration for the interests of those who depend upon the business for a livelihood, men in the theatrical world here are taking steps to be relieved from what they term is "crank legislation," that has already been passed, and bills now in preparation.

Cranks have robbed the industry of the privilege of selling chocolate after eight o'clock at night. This is one instance of nonsensical legislation which has resulted in a serious monetary loss, and one which has more or less affected the interests of all those engaged in the business. Even the Entertainment Tax is credited to crank propaganda, and since it came into force 17 to 25 per cent of the gross takings of the theatrical business has been handed over, which is considered extortionate.

Parliament itself is said to be so overrun with crank legislators who seem to take particular delight in imposing restrictions on the theatrical trade that everyone is asking the other "what next."

An attempt that is now on foot to prohibit performing animals is being watched closely by all connected in the profession. The bill which is having hearings this week before the House is not popular in layman circles any more than it is among the trade, and newspapers have been running cartoons on the style of the British lion being bound by strings marked "restrictions," with a circus poster in the background marked "Come and see the British Lion under perfect control." Captain Woodward, of the Royal Society for the Prevention of Cruelty to Animals, issued figures showing that the charges made by certain cranks against animals trainers are baseless. During the 98 years of the Society's existence it has been able to prove only 19 cases of cruelty to stage animals. It is also known that 85 per cent of the persons concerned in these cases were foreigners and most of these, ex-enemy aliens. As the V. A. F. is effectually maintaining its bars to the reappearance in the country of ex-enemy artists, why all the necessary commotion just now, is what theatrical folk want to know. The answer seems to be that the cranks who were mainly responsible for the Performing Animals (Prohibition) Act, are associated with other of their ilk in Parliament and are bigoted to the extreme. One of their own supporters on the Select Committee went so far as to assert that one act of cruelty committed by one should bar all performing animals from the stage. The attitude of the V. A. F. is that no present day managers are the type of men who would book an animal turn that succeeded because of cruelty, and that no decent man would knowingly sit through a performance over which any hint of suspicion hung.

Theatrical men throughout the country are taking a decided stand against uncalled for legislation and labours of the Select Committee connected with the Animals Act and hope that their efforts will end in happier conditions for all stage animals, trainers, etc., and hope that they will end crank legislation against the theatrical profession, which has received much more than its proportionate share.

BENSON BUYS HIS MAJESTY'S

LONDON, Aug. 27.—His Majesty's Theatre here has been sold by the family of Sir Herbert Beerbohm Tree to Joseph Benson, who also owns the Shaftesbury Theatre. The deal was originally started in 1918, when the purchase price of 500,000 pounds was agreed upon. The ownership of the theatre by the Trees was ended with the recent closing of the run of "Chu Chin Chow," and with the payment of the last balance of 105,000 pounds by Benson.

GOULD BACKS FRENCH THEATRE

PARIS, Aug. 27.—Frank J. Gould headed an American group who supplied the capital for the building of a theatre consecrated to poetic and rhythmic dancing to be built by the dancing partner of Pavlowa. Stowihs.

Gould is involved in several theatrical ventures including the Mogader and Apollo Theatres.

A "tiny" theatre is being built in the Montmartre by Maurice Maeterlinck.

MUSICALIZING "SICK-A-BED"

LONDON, Aug. 27.—Edward Laurillard has signed Edward Thompson and Nat. D. Ayer to write a new musical comedy which will be based on the American farce by Ethel Watt Mumford, called "Sick-A-Bed." The new version is being tentatively called "What the Doctor Ordered."

FLORENCE TURNER IN VAUDE.

LONDON, Aug. 27.—Florence Turner, American film star, who has been appearing with Vitagraph pictures for years, will be seen in vaudeville here this week. She has arranged a routine of some of her film characters, including a bit from "My Old Dutch."

FILM CENSORSHIP FOR FRANCE

PARIS, Aug. 29.—It is believed that France will soon have a film censorship that will strictly forbid the showing of any cinema scenes of crime, night life or suicide. Prefects of different departments alarmed by the increase in the number of suicides by children coincident with the crime wave last year, already have prohibited the showing of certain films in their respective departments.. They are also preparing to carry a campaign to the Senate and the Chamber of Deputies. which will be asked to limit French cinema activities to conventional romances suitable for showing in convents, and purely educational reels. Psychologists have also rallied to the aid of the prefects and insist that the cinema as it now exists constitutes a veritable peril. Many concrete instances are cited.

"YOUNG LADIES" IS NEW PLAY

LONDON, Aug. 29.—Donald Calthrop will produce a new musical version of Sir Arthur Pinero's famous farce "The Schoolmistress," at the Queen's Theatre soon. The title has not yet been definitely decided upon, but will probably be "Oh, Young Ladies."

The adaptation is the work of Percy Greenbank, and the music is by Howard Talbot.

NEILSON-TERRY STARTS SEASON

LONDON, Aug. 27.—Phyliss Neilson-Terry opened her forth consecutive season in "Trilby" last week, taking it out for provincial tours. She is trying to secure a theatre in London for the early part of the season in 1922. She also intends to produce a new play by James Bernard Fagan, called "The Wheel."

ABANDON PREMIERE INVITATIONS

LONDON, Eng., Aug. 29.—Two managements have announced the abolition of the first night invitations to friends at the opening of their new productions. Lady Wyndham and Matheson Lang have announced that at the opening of "Christopher Sly" only the press will be admitted to reserved seats. The remainder of the house will be offered for sale to the public. Denys Grayson and Lynn Harding have announced that at the opening of "Threads" all seats except those reserved for the press will be sold to the public. This is a departure from a long-established custom.

POLAIRE FAILS AS DIRECTOR

PARIS. Aug. 29—Polaire, famous as the "ugliest woman in the world," has been forced to give up the direction of a theatre in Montmartre, which she took over three months ago, because of the lack of success attendant upon the three plays which she presented, all of which she appeared in.

The Paris audiences failed to appreciate Mlle. Polaire's talent, preferring their semi-nude musical revues. P. L. Flers has obtained the lease upon the theatre at an exceptionally low figure.

TO DRAMATIZE "MOUNTEBANK"

LONDON, Aug. 27.—Dennis Eadie will present his new play written by W. J. Locke and Ernest Denny from Locke's novel "The Mountebank," at a West End Theatre soon. The Royalty Theatre, where he had originally intended to present the new play, has been rented to Lewis Waller for his new Co-operative Musical Play Show.

BIG DEFICIT IN OPERA

VIENNA, Aug. 27.—A deficit of 76,000,000 crowns is shown by the State Opera Theatre for the season just closed. This deficit falls directly upon the Government. The expenses were formerly met by the privy purse. This large debit is amazing in view of the greatly increased prices for admission charged during the last year.

TRIX SISTERS IN NEW REVUE

LONDON, August 27.—The Sisters Trix, an American act, will appear in Andre Charlot's new revue to be presented soon at the Prince of Wales' Theatre. One of the sisters, Helen, wrote the music in collaboration with Ivor Novello. The revue will be in eight scenes, each by a different author.

DAVIS GETS "M'LADY" RIGHTS

LONDON, Aug. 27.—R. H. Davis has purchased the American rights to "M'Lady" from Edgar Wallace, the author of the play, and will produce it in the United States during the coming season. Wallace has sold the motion picture rights to the play to the Universal Film Co.

MERCEDES OPENS HERE

LONDON, Aug. 28.—Mercedes, assisted by Mlle. Stantone, an American musical mind-reading act, opened a two weeks' engagement in this country, last week. He opened at the Empire, Birmingham. After playing one more week, he will return to America.

EDITH DAY IN VAUDEVILLE

LONDON, Aug. 27.—Edith Day, formerly of "Irene," and Pat Somerset, have entered vaudeville in a new two act, and opened last week. They made their initial appearance under the direction of Jack York at the Alhambra, in Glasgow.

STARTS "GREAT LOVER" TOUR

LONDON, Aug. 27.—Maurice Moscovitch opened a tour of "The Great Lover," at the Theatre Royal, in Portsmouth last week. Miss Esty Marsh, daughter of Alec Marsh and Mme. Alice Esty, is with him as leading lady.

POOR FILMS HURT BUSINESS

LONDON, Aug. 27.—The poor quality of the motion picture presented in England of late is meeting with a great deal of censure. The London *Daily Mail* carried the following editorial last week:

"The day of the second-rate program is ended; and the sooner the exhibitor realizes this fact the better it will be for his pocket. England can no longer be the dumping ground for American failures; and the picture theatres will not be full again until exhibitors wake up to the need of taking pains to secure only the best films from the United States, the best of our own British productions, and the best of the Continental output. It is not a question of paying more money, for the supply is at present greater than the demand; it is simply bold and intelligent selection that is needed."

THREE PLAYS SURVIVE

LONDON, Aug. 29.—Of the 100 plays that have been produced here since the beginning of the year, "The Beggar's Opera," "Paddy The Next Best Thing," and "The Wandering Jew," still survive. The conditions were such, however, the hoary "Chu Chin Chow," also going under, that theatrical circles are not at all surprised at the situation. The hundred plays put before the public do not include French, Russian or Spanish ballets or those of clubs, outlying theatres and other enterprises.

No less than forty-six of the plays have been more or less serious new comedies, as against twenty-two "musicalities:" nine farces were included in the presentations and six romantic dramas.

TWO "KIKI"S FOR ENGLAND

LONDON, Aug. 27.—There will be two different "Kiki" shows, produced by different people in England this Winter. The first of these is a new musical version of "The Glad Eye," produced by Martin Henry, at the Chiswick Empire last week. The music to this show is by Herman Finck. The show is coming to the West End.

The other "Kiki" is an American one, produced by David Belasco, and which is now playing the road in the United States with Leonore Ulric. This "Kiki" will be produced here during the coming season, but will open in New York in September, before the English production is started.

VAN HOVEN POSTPONES DATES

LONDON, Aug. 27.—All engagements which were supposed to be played by Frank Van Hoven in this country from September up to March, 1922, have been postponed by Joe Shoebridge, Van Hoven's representative in this country. In March, the comedian-magician will return to this country, from America, where he is now appearing.

RUSSIAN PLAYERS OPEN SEPT. 2ND

LONDON, Aug. 27.—The Russian company of the Chauve-Souris Players will open a short engagement at the London Pavillon on September 2, under the direction of Charles B. Cochran. They will leave for America on the close of engagement there having been signed by E. Ray Goetz for a season in New York.

DUNFERMLINE HIPPODROME OPENS

LONDON, Eng., Aug. 27.—The Hippodrome, at Dunfermline, under the management of Henry Hare, reopened and an announcement was made by him that all turns booked to play the Olympia, Dunfermline, will play the Hippodrome.

ACTS BOOKED FOR AFRICA

LONDON, Eng., Aug. 29—The following acts sailed recently from here to fulfil bookings in South Africa for the I. V. T. A.: Gwen Lewis and Charles Hawthorn, Clark and West, Marjorie Burnside and J. C. Aubrey.

ABOUT YOU! AND YOU!! AND YOU!!!

Patricia Van Dyke has been signed by A. H. Woods for "Ladies' Night."

Wilbur Mack opens on the Orpheum time at Frisco, September 11th.

Enid Mark has been engaged for the ballet of the Chicago Opera Company.

Jack Shere, tenor, has been booked by the Walker Exchange for "Rubeville."

Helen Keller opened at St. Paul last week for a tour of the Orpheum time.

Sam Roberts has been appointed Chicago manager for Horwitz and Kraus.

Lillian Bradley sang at Asbury Park and the Strand, Far Rockaway, last week.

Hall and **West** have been routed over the Fox time; direction of Lew Payton.

Louis and Fred Berkoff have been engaged for the "Greenwich Village Follies."

Rose Germeise, of the Vaudeville News staff, is now vacationing at Schroon Lake.

Dave Seed and Ralph Austin have been given a forty-week's route over the Keith time.

The Ziras' open on the Sun time at Toledo this week; direction of Eddie Fredriks.

Corrinne Arbuckle opens at Healy's Boston, August 29; placed by **Harry Walker.**

Emerson and Baldwin are playing Shea's Toronto this week; direction of Eddie Fredriks.

Grace and **Eddie Parks** open on the Loew time, September 5; direction of Al Grossman.

Arman Kaliz will reopen with "Temptation" for a tour of the Keith time, starting in Boston.

Cecil Grey, playing at Baltimore this week, has been routed over the Delmar time to follow.

Flo Johnson has joined the cast of the Sam Howe show which opens in Baltimore next week.

Gypsy Corrine has been booked by **Harry Walker** for Healy's Boston and opens this week.

The Marx Brothers have been routed over the Orpheum time and open at Frisco September 4th.

Sammy Weston and **Rena Arnold** will be seen in vaudeville shortly in a new act by **Thomas Swift.**

Jerry Mills is directing the staging of Tom Sullivan's "Monte Carlo Girls" and "Mischief Makers."

Hilda Le Roy has been booked for Kernan's Hotel, Baltimore, by **Harry Walker** and opens Labor Day.

Wegeman Sisters open shortly with **Viola May** and Co. in vaudeville; direction of **Harry Walker.**

Frank Tinney will reopen with "Tickle Me," in Boston on Labor Day at the Shubert Theatre there.

Murray Leslie will open shortly in a new act in vaudeville entitled "The Frill Shop," by Hugo Jansen.

Arthur J. Martel is giving an organ recital at the Boston Strand this week as a feature of the program.

Flo Levin, soprano, has been placed by the Walker Theatrical Exchange for the Charles Harte Company.

Alfred Calvino Monteagudo, a Spanish actor, was married last week in Syracuse to Mrs. Lillian B. Wermuth Greenfield.

James Marshall, formerly manager of the Jefferson Theatre, is now manager ot the Nora Bayes Theatre.

Madame Herrmann is preparing some new effects for her illusion act which will be presented next season.

The Mystic Clayton is playing a return engagement at the Bowdoin Square Theatre in Boston this week.

Jay and Dorothy Hendricks open at Kernan's Hotel, Baltimore, September 5th; direction of **Harry Walker.**

Ducas Brothers, booked by **Harry Walker** for Mexico City, open with the Mason Revue there shortly.

Bee Palmer opens at the Folies Bergere, New York, September 15th; **Bennie Davis** will be master of ceremonies.

Darrow and Van have been booked by Eddie Fredriks to open on the Gus Sun circuit at Rochester, October 16.

Babe Gilbert has been placed with the "Moth and the Flame" at Luna Park, Coney Island, by Harry Walker.

Bud Walker has been booked by **Harry Walker** for the Bob Rialto Comedy Trio which opens shortly in vaudeville.

Elmer Clive, the xylophonist, has recovered from an operation for appendicitis, which was performed in Toronto.

Charlotte Walker, who acted recently in "The Skylark," will be seen shortly in a comedy sketch in vaudeville.

Vida Du Vall has been booked by the Walker Exchange for the Continental Cafe, Montreal, and opens shortly.

Isabelle D'Armond is booked to play Pantages Theatre, Toronto, week of September 5, direction of Eddie Fredriks.

Neil Pennington has been placed by the Walker Exchange for a new four act which **Victor Hyde** is producing.

Tot Qualters, Vera Griffon and **Marie Salisbury** were booked by **Lillian Bradley** for Lynbrook, Long Island, last week.

Lorenz, comedy clown, has been booked by Harry Walker for the Moulin Rouge Revue, New York, and opens shortly.

Mrs. Katherine Harris Blythe, who divorced John Barrymore, was married recently to Alexander Dallas Bache Pratt.

Dr. Max Thorex, physician to the theatrical profession in Chicago, has arrived in New York. He will sail for Europe shortly.

James and Palmer opened for the Keith people at Ossining last week and will be routed shortly; direction of Frank Evans.

Seymour Kahn, pianist of the new orchestra at the New Brighton Theatre, has been made director of the orchestra there.

The **Bernardi Sisters,** a European act just arriver in this country, have opened at the Strand Roof in a versatile dancing act.

George M. Rosenor and Harriett Lee, have purchased a fishing sloop, called the "Petrel," one of the Sag Harbor fishing fleet.

Sully and Mack have split as a team, and Mack will do an act with Gordon, of Gordon and Crosby, who have also split.

Tim and **Kitty O'Meara** arrived back in New York on Monday after an eight weeks' vacation at White Sulphur Springs, N. Y.

Theda Bara and her husband, R. J. Brahant, have purchased 1,000 acres of land fronting Annapolis Basin, Nova Scotia.

Cecil Cunningham, the vaudeville singer, has purchased the George Gair residence at No. 37 Pierrepont street, Brooklyn Heights.

Chelsea and **Kimmey, Bob Wills, Fritzie Hicks** were booked for the Hotel Milbourne, Long Branch, last week by **Lillian Bradley.**

Joseph R. Vogel, twenty-six years of age, and the youngest of Loew's managerial staff, is manager of the new State Theatre.

La Dora and Beckman have reunited and are playing Keeney's Newark this week; they played Keeney's Brooklyn, last week.

Tess Grace, Madeline Spangler and Marie Spencer, have been added to the cast of entertainers at the Palais Royal, Atlantic City.

Adolph Klauber has started rehearsals of **John Hunter Booth's** new comedy "Like a King," which is being staged by **Priestly Morrison.**

Julia Gerity has signed a three years' contract with **Lou Leslie** and is appearing at the Little Club, New York, for an indefinite run.

Cecil Lean and Cleo Mayfield will be seen in a new version of "The Girl With the Private Room," under the direction of the Shuberts.

Eddie Lambert, assisted by **Minnie Fish,** have been routed over the Loew time; the act plays the State last half week of September 5th.

"Shadow" Ford and **Lillian McNeill,** who appeared in "Mary," open on the Keith time at the Prospect in Brooklyn, September 5th.

Eugene Strong is now playing in "Scarlet," which was done by Velaska Suratt last season. A new cast is doing the playlet with Strong.

Oz, of the team **Polly** and **Oz,** was taken suddenly ill last week and rushed to the St. Bartholomew Hospital for the removal of his appendix.

The Lyons Sisters have been engaged through **Harry Walker** for "Gus Edwards Newsboys of 1921," opening at the Royal, New York, shortly.

Flo Hauser, Edna White, Marie Salisbury and Yetta Grodin, are heading the cast of entertainers at the New Trouville Hotel, Long Beach.

Alice Remsen, who had been booked for the southern time, has cancelled and opens on the Sun time at Brantford, Ontario, September 5.

Chad and **"Monte" Huber,** playing the Pantages in Los Angeles, were entertained last week by **Reggie Morris,** of the Morris Production Co.

Katherine Hatfield has been engaged by **Bob Martini** for his musical stock comedy company at Governor, New York; placed by **Harry Walker.**

Ralph Coleman has been booked with the Listen Lester Company which opens Thursday of this week in Pennsylvania; direction of **Harry Walker.**

Ichiel Goldsmith, formerly of the Jewish Art Theatre in Madison Square Garden, has joined Max Gobel's company at the Mount Morris Theatre.

Muriel Stryker, the dancer, will have a prominent part in New Wayburn's first production, "Town Gossip," which will be presented on Broadway in September.

Roy McNicol, the musical comedy star and husband of **Fay Courtenay,** will be seen shortly in a new act in vaudeville under the direction of **Lewis** and **Gordon.**

Marie Lee, who has been appearing in Madame Herrmann's illusion act in vaudeville, was operated on at St. Francis' hospital last week and is convalescing nicely.

Thomas Egan, the tenor, sang at the Knights of Columbus auditorium in Los Angeles on Monday, Aug. 29. He will appear in Mexico City and then tour to the East.

Felix Kretchman, who appeared in vaudeville under the name of Felix Herrmann, has adopted for future use, the title Chevalier Felix and is now playing the Loew time.

Helen Hayes, the popular little actress, returned last week from her first European trip. She will commence rehearsals this week in **Booth Tarkington's** new play, "The Wren."

Bessie McCoy is rehearsing a new dance revue in which she will be seen in vaudeville shortly. The lyrics and music for the act were written by Ted Burns and Percy Wenrich.

Henry Jewett will begin his sixth repretoire season in Boston at the Copley Square on Labor Day, reopening the theatre with "Trelawny of the Wells," by Sir Arthur Pinero.

Verna Mersereau and Co. played the fair at Sherbrooke, Quebec, last week and will be seen on the Sun time under the direction of Eddie Fredriks; opens at the Victoria, Rochester, October 31.

Princess Wahletka visited Harriet Millet, mother of Alice Remington, while in London and will sail for America September 14th and open at the Lyric in Richmond, Virginia, September 26th.

Mary Young, who starred last season in "The Outrageous Mrs. Palmer," is headlining the Keith Boston bill this week in a comedy sketch by Frederick and Fanny Hatton, called, "Fire and Brimstone."

Marie Wells, formerly with "Pitter Patter" and "Jim Jam Jems," has been signed for the part of Olga in the "Merry Widow," which opens in Bridgeport, Conn., this week and comes into the Knickerbocker Theatre, New York, September 5th.

Harry Rose, Ted and **Katherine Andrews,** formerly with "That O'Brien Girl," **Bernard** and **Townes, Al Roth,** formerly with **Eva Shirley,** and **Frankie Marvi,** formerly with **Phil Baker,** are appearing nightly at the Little Club; direction of **Lou Leslie.**

Val Harris, formerly Harris and Manion, is playing a new act by Charles Grapewin entitled, "A Pair of Cabs," at Asbury Park this week; will open on the Orpheum time at Duluth, September 10. Juanita Cunningham, formerly with "Hitchy Koo," will be associated with Harris.

Sam Moore, who first introduced the handsaw as a musical instrument in New York at the Ziegfeld "Frolic," will have a featured position in New Wayburn's next musical play, "Love Knots." Moore will play a newly invented instrument, evolved from the guitar, called an "Octo-Chorda."

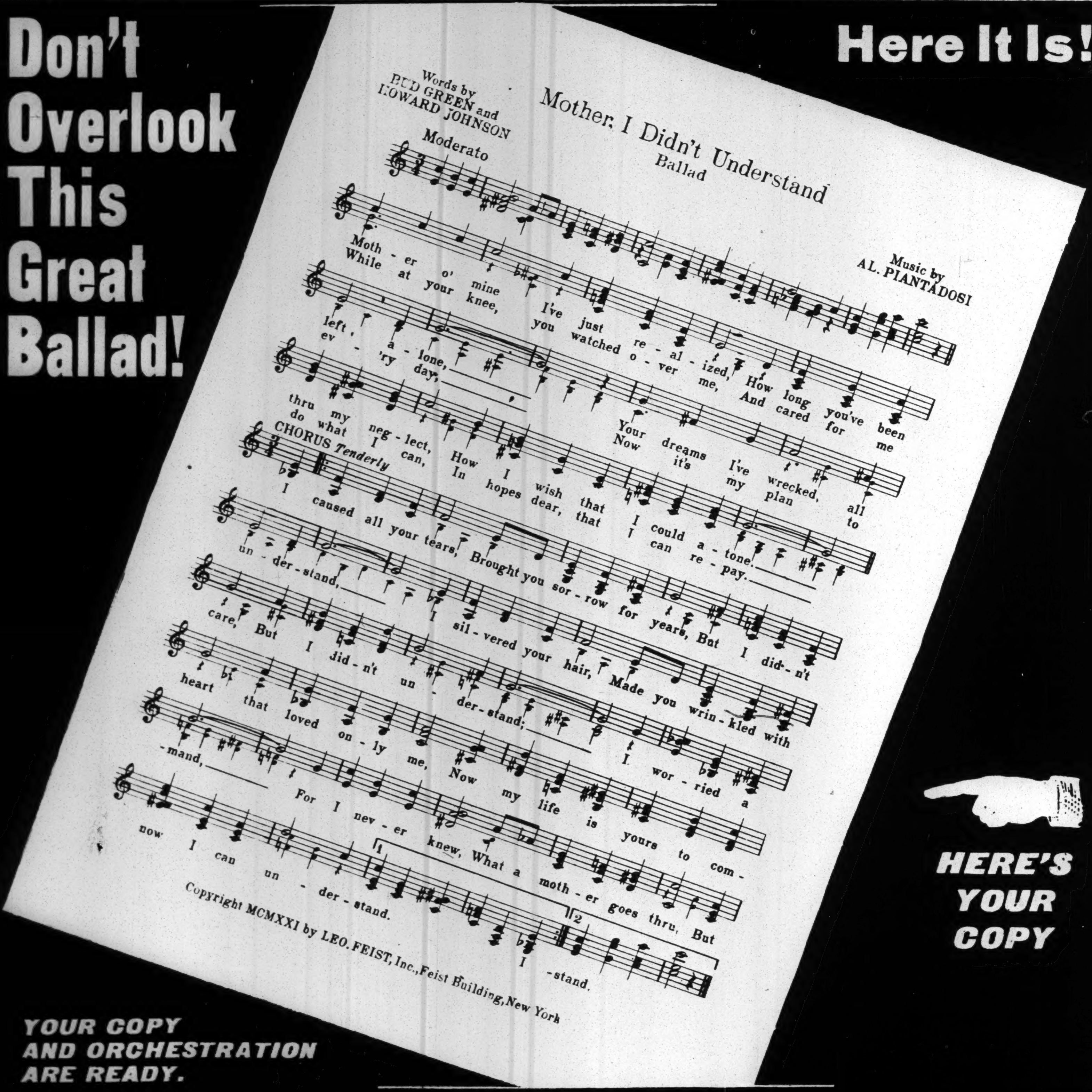
Ted Barron of the Broadway Music Corporation and Miss **Emma Frohman,** daughter of the late **Charles Frohman,** were in charge of an entertainment given to disabled soldiers, at Roton Point, Conn., last week. Many prominent vaudeville and other stars were present and gave a show that lasted all afternoon, and scored a huge success.

AN HONEST CONFESSION

We've all heard our mothers at some time say that we do not appreciate all that she has done for us. Square yourself with her now and sing.

Don't Overlook This Great Ballad!

Here It Is!


Words by
BUD GREEN and
HOWARD JOHNSON
Mother, I Didn't Understand
Ballad
Music by
AL. PIANTADOSI
Moderato
Moth - er o' mine I've just re - al - ized, How long you've been left, a - lone, Your dreams I've wrecked, all thru my neg - lect, How I wish that I could a - tone.
While at your knee, you watched o - ver me, And cared for me ev - 'ry day, Now it's my plan to do what I can, In hopes dear, that I can re - pay.
CHORUS Tenderly
I caused all your tears, Brought you sor - row for years, But I did - n't un - der - stand,
I sil - vered your hair, Made you wrin - kled with care, But I did - n't un - der - stand;
I wor - ried a heart that loved on - ly me, Now my life is yours to com - mand,
For I nev - er knew, What a moth - er goes thru, But now I can un - der - stand.
I - stand.
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DRAMATIC and MUSICAL

"THE SCARLET MAN" AT THE HENRY MILLER IS MILDLY AMUSING

"THE SCARLET MAN," a comedy in three acts by William Le Baron. Produced at the Henry Miller theatre by Charles Dillingham, Monday night, August 22nd.

CAST

Daniel G. Talbot	William Morris
Margaret	Beatrice Tremaine
Mrs. Talbot	Olive May
Helen Clarke	Patricia Morris
Wilbur Lawrence	John Cumberland
Mrs. Delafield	Alice Putnam
Mary Talbot	Frances Carson
Richard Talbot	Don Borroughs
Jackson	John Gray

"The Scarlet Man," second of Mr. Le Baron's plays to be produced on Broadway within a week is a delightful farce, containing an honest-to-goodness new idea, that was thoroughly amusing, and advanced the fact that it is not always the woman who pays and pays, etc.

John Cumberland, who was one of the innocents of "Fair and Warmer," is the virtuous hero in a situation that is reversed, in this case it being the unwilling male vamp who suffers all of society's injustices. A dull-witted, but morally irreproachable bachelor proposes to the spirited daughter of a smug, respectable family by name of Talbot, recently moved to Westchester County from the Middle West, who were trying hard to get into its liberal minded society. He was favored by her parents who had just sent their son's fiance away because she had become the innocent victim of idle gossip in her Western home. Only the Talbot's daughter Mary stood by the girl in her distress. To show her family the injustice of their prejudice against the girl from the West, the daughter, Mary, decides to compromise herself in a similar manner by spending a platonic night uninvited and unaccompanied in the New York apartment of the virtuous bachelor who she had rejected. In this way she hoped to make her parents realize the injustice they had done the other girl.

Her arrival at the apartment was violently disturbing to the peace of mind of the bachelor who was a corker for appearance. He took the point of view that it was he and not the girl who was being compromised. His consternation grew with the arrival of the unwelcome guests father and brother who jumped at the conclusion that it was he who was responsible for the girl's scandalous escapade. The story of the midnight tryst spread and the bachelor's unblemished reputation was soon tarnished. However, in the end the Talbots had their object lesson and the designed effect, and the girl whom they had misjudged was welcomed back. Their newly acquired liberal mindedness made them popular in the Westchester set that had been barred against them. The good name of the bachelor was also saved for Mary decided to marry him.

The farce which was always amusing was at its height in the scene showing the girl in the bachelor's apartment. Failing to make his visitor depart, he made an effort to sit up with her, but ended by going peacefully to sleep in an arm chair, while she read dull literature under the lamp.

The cast of the play was exceptionally good, it being one of those instances of everyone seeming exactly fitted to their respective parts resulting in a happy combination that brought about other well-known successes. Mr. Cumberland presented a comical picture as an innocent and dejected bachelor. So concerned is he over the loss of his good name that one is almost lead to sympathize with him. Frances Carson was also very amusing as the tormentor William Morris and Olive May as the respectable Talbots of Madison, Wis., where appearances count more than anything else, were excellent and John Gray as the moral bachelor's valet had a diverting role. On the whole the "Scarlet Man" provides a very successful evening and will probably continue to do so for some time.

"MASK OF HAMLET" MELODRAMA BASED ON WALL ST. TRAGEDY

"THE MASK OF HAMLET," a tragedy in three acts by Ario Flamma, presented at the Comedy Theatre on Tuesday night, August 22nd, by the Excelsior Producing Company.

CAST

Paschensko	Cecil Owen
Trofin	Ashmead Scott
Katia	Laura Walker
Powell	John Todd
Father O'Fallen	John R. Amory
Marx Marvin	Harmon MacGregor
Mrs. Marvin	Leah Winslow
Margaret	Francesco Rotoli
Mr. Marvin	George Berry

Major Fiorelio H. La Guardia, the President of the Board of Alderman of New York City, and a candidate for the Mayoralty nomination, is said to be one of the backers of the Excelsior Producing Company, which presented "The Mask of Hamlet." If that is so, the only practical reason for the show is made clear, as it was probably his intention to show the Hylan administration how easy it would have been to clear up the mystery of the Wall Street explosion if he, La Guardia, had been mayor. Illogical as this conclusion may be, it stands up better than any other reason for "The Mask of Hamlet" being foisted upon the long-suffering playgoers.

Ario Flamma, who, is not without honor as a playwright in Italy, his native land, has utterly failed in this play to substantiate his fame. This tragedy is so devoid of idea, sense, interest, and cogency that its tragedy is farcial.

The play is programmed as a "drama of New York life." We wonder if Mr. Flamma has ever been any nearer New York than Rome, Italy.

Some naughty, naughty Bolsheviks want to stir the American people to rebellion, so they plot to destroy Wall Street. One of the plotters is a young woman. She lives in Greenwich Village, has a studio, smokes, swears, and believes and practices free love. She lures a young married man away from his wife and child, and induces him to plant a bomb in Wall Street. He places the bomb, and the explosion occurs, with the terrible consequences familiar to all those who remember the explosion.

Then Tragedy—how comical she looks in this play—enters. The man who caused the explosion thinks that his own father has been killed by the bomb, through a newspaper error. Then he rushes around for the better part of three acts trying to find out if it really was his father, and at last convinces himself that it was although he was wrong. The rest of the people rush around with him, the attendant situations resembling the search for the Garter Gertie Got.

Believing that he had killed his father, the young man is overcome with remorse. At last he is put out of his misery by his former mistress, the romantic Bolshevist.

All this seems to prove that if he hadn't killed his own father the amateur anarchist would have been covered with glory. As he really didn't kill him, we can see no excuse for the play.

The acting was uniformly bad throughout.

STOCK AT THE IMPERIAL

CHICAGO, Ill., Aug. 29.—The Imperial Theatre will not be used to house combination shows as announced last week. It will become the home of a Yiddish stock company, which takes possession of the theatre early in September.

"THE DETOUR" AT THE ASTOR IS A PLAY OF MUCH CHARM

"THE DETOUR," a play in three acts by Owen Davis. Presented by Lee and J. J. Shubert at the Astor Theatre, Tuesday night, August 23rd.

CAST

Stephen Hardy	Augustin Duncan
Helen, his wife	Effie Shannon
Kate, their daughter	Angela McCahill
Tom Lane	Willard Robertson
Dana Lamont	Harry Andrews
Dora Lamont	Eva Condon
Ben Glenny	Claude Cooper
Weinstein	James R. Waters
Jake	Leon Watsky

In writing the "Detour," Owen Davis got away from his usual well known melodrama type of play and has turned out a piece worthy of comparison with "Beyond the Horizon." For Mr. Davis' latest effort deals with those who are wedded to the soil and differs from the O'Neil play in that it isn't the sombre tragedy—clashes of natures, etc., and is not inexorable. The "Detour" ends in a more arbitrary manner. However, it was undeniably effective in portraying the drudgery and monotonous existence of farm life of a certain Long Island group of people.

Mrs. Hardy, played by Effie Shannon, is the saving, worrying wife of a farmer who has not preserved his imagination as she has. The wife, unlike her husband, wants her daughter to have the advantages that she herself has forfeited, and to cultivate in New York the artistic talent that she believes the girl has inherited from her. But the father stubbornly opposes her ambitions for the girl. He threatens to take the money that the wife has saved for ten years for the daughter's education, and to buy more land with it. When they resist he orders both from the house. But in the end the fetters of the soil hold the two women and they do not escape the monotonous circle of their lives. Discouragement seizes the younger woman, she marries a mercenary young farmer, a neighbor of theirs, and soon settles down to dreaming as her mother had done. The mother also resumes the monotony of the groove from which she knows no escape.

The play with its melodramatic touches here and there and its frequent attempts at humor to relieve the situation is nevertheless one of the most ambitious plays Mr. Davis has ever written. It also had its faults at times, but on the whole it afforded a very entertaining evening.

The play was acted well. Effie Shannon as the wife and mother was excellent. She preserved her old ideals and aspirations, and in its emotional moments gave the play a true ring. Augustus Duncan as the hard mercenary old farmer, was persuasive in appearance, though he did not always create the illusion of the rural type he impersonated. William Robertson successfully expressed the sordid nature of the money worshiping youth, and Angela McCahill played the girl whose dream of liberty was shattered. A small Hebrew role was extremely well done by James R. Walters. These had the principal roles, the others doing equally well.

Mr. Davis has made a detour from the beaten track, only to return to it, in a way, but the title "Detour," conveys too little of the meaning of the play. But we can't get away from the fact Owen Davis has written an honest and realistic drama of the soil.

CHICAGO OPENINGS

CHICAGO, Ill., Aug. 29.—"Three Live Ghosts," "The Champion" and "The Broken Wing" opened Chicago engagements Sunday and Monday night. "The Broken Wing" has taken possession of the Olympic; The Central Music Hall has "The Three Live Ghosts" and "The Champion" holds forth at the Cort Theatre.

"LOVE DREAMS" OPENS SEPT. 5

Ann Nichols, author of "Love Dreams," an operetta to be produced out of town by Oliver Morosco the first week in September, is also in charge of its rehearsals. The music is the work of Warner Janssen. The dances are being staged by Carl Randall. Included in the cast are Elsa Adler, Harry K. Morton, Edna Bates, Tom Powers, Marion Green, Paul Burns and Maude Eaborn.

"SIX CYLINDER LOVE" WITH ERNEST TRUEX IS HIGHLY AMUSING

"SIX CYLINDER LOVE," a comedy in three acts by William Anthony Maguire. Presented by Sam H. Harris at the Sam H. Harris Theatre, Thursday night, August 25.

CAST

Geraldine Burton	Eleanor Gordon
Richard Burton	Donald Meek
Phyllis Burton	Betty Linley
Mary	Fay Walker
Margaret Rogers	Hedda Hopper
Bertram Rogers	Calvin Thomas
Harold Winston	Kenneth Hill
William Donroy	Ralph Sipperly
Marilyn Sterling	June Walker
Gilbert Sterling	Ernest Truex
George Stapleton	Berton Churchill
Smith	Harry Hammill
Tom Johnson	Howard Hull Gibson

William Anthony Maguire seems to have made the closest approach to the great American story of life and the automobile in the farce comedy "Six Cylinder Love," which has embarked an indefinite run, on the face of it, at least. It is a spirited and highly amusing play that keeps the agile Mr. Truex running about with a dizzying rapidity. Mr. Maguire relies on one machine to accomplish the unhappiness of two families and he suceeds admirably.

Ernest Truex and June Walker as two newlyweds have bought a car that they cannot possibly afford. The possession of the car had soon proved too much of a dredge on the resources of the young couple and they soon realize that the advertisement they read when they bought the car, said nothing about the unnecessary expenses that they would incur, and the undesirable friends that they would make as a result of the machine. The young wife acquires with the car ill-effects that the previous owner of the car fled from. She loses all thought of home and soon spent most of her time in roadhouses, violated the speed laws instead of housekeeping and looking into the future and wondering what it held in store for her and her husband. The husband has to borrow in order to keep the car up and their ruin is almost accomplished. But they are saved through their better qualities coming to the front, at the decisive moment. Once the car is sold the jinx flees from them.

The play was enthusiastically received and the author called for at the end of the second act. And justly so for the play would have been credited to George M. Cohan. Sam Forrest has staged the play in a way that brought out its best qualities and put it before the public in a way that emphasizes its merits.

Mr. Truex was irresistable, and played the part of the young husband in a most ingratiating way. His talents are well known and when he has the proper material he is in class by himself. Miss June Walker, as the wife who lured in on to extravagant follies, though she did it quite innocently, had enough charm to keep the part free from hardness. Others in the cast acquitted themselves with honors, in a play that may turn out to be another "Lightnin.'" Which seems like a broad statement, but the play is there nevertheless. A comedy of American life that won't fail to appeal to those who see it, for its broad humor is sure-fire.

MELODY LANE

COMPOSERS' SOCIETY PLANS BIG DRIVE FOR MEMBERS

Move to Acquaint Authors, Composers and Theatre Managers with Aims and Objects of Organization to Be Started —Plan to Cover Entire Country

With the approach of the new theatrical season the American Society of Composers, Authors and Publishers are planning to launch a movement to acquaint every writer, composer, theatre owner and manager with the aims and objects of the organization with the view of adding to the membership of the organization and at the same time acquaint every one possible with the organization.

The movement which is to be launched shortly is to acquaint writers with the big financial benefits which will accrue to them through their membership in the organization and at the same time enlighten proprietors of all amusement places where music is performed for a profit—the real benefit of the organization.

The Composers' Society has been in existence in the United States for the past seven years during which time in spite of great opposition it has collected from motion picture theatres, hotels, restaurants, and other amusement places where music is performed for profit a sum amounting to nearly $200,000. This had been collected despite the fact that many of the big publishers did not belong. During the past year, however, a number of the larger music publishers have joined, and the Society now carriers on its membership lists, the names of practically every publisher of importance in the United States. With this addition which makes it almost impossible for an orchestra leader to prepare a program without recourse to the catalogue controlled by the Society, the officers of the organization predict that within the next few years, it will be collecting a sum amounting to over $2,000,000 annually for its members.

This prediction at first seems excessive, but when it is remembered that in France alone, the French Society collected the year before the war for its members, over $1,000,000, the estimate does not seem unreasonable. Officers of the Society in discussing the matter said that within three years, the revenue received by the members of the American Society would far surpass the amount of money received by music men from the mechanical reproducing companies.

One of the first moves to be made in the campaign of the organization is to put on the road a traveling man who will cover the entire country.

PIANISTS GET LABOR WARNING

CHICAGO, Ill., Aug. 29.—President Joseph Winkler, head of the Musicians' Union of this city, has issued orders to the various music publishers forbidding their pianists to play any rehearsals for burlesque shows, which are at present in Chicago getting into shape.

HARRIS HAS NOVELTY

"On a Little Side Street" is the title of a new novelty number by Chas. K. Harris and Joe Howard. The number is being sung by many vaudeville singers, is being played by the bands and orchestras and is being recorded by all the big phonograph and roll companies.

PERFORMERS JOIN BERLIN STAFF

Three former vaudeville performers joined the staff of Irving Berlin, Inc., last week. They are Phil Davis, who did a black-face single, Henry Berman, who appeared with Sam Dody in vaudeville, and Nellie Nelson of the team of Cutty and Nelson.

NEW HIT AT BEACH

"Frankie," the new Jack Snyder fox trot is scoring a big hit at Atlantic City. It is being sung in all the cabarets, played by the bands and orchestras, and is one of the most talked numbers at the big resort.

VERA BROWN IN HOSPITAL

Vera Brown of Irving Berlin, Inc., business office was stricken with appendicitis last week and was operated on at the Flower Hospital. She is now convalescing and hopes to be out in a short time.

JOE DAVIS ON VACATION

Joe Davis of the Triangle Music Company and his wife are taking a ten day vacation in the Catskill Mountains. This is the first rest period that Mr. Davis has been able to take this summer.

RICHMOND GETS JOLSON SONG

"Yoo-Hoo," a new fox trot song by Al Jolson and Bud de Silva, has been taken over by the Maurice Richmond Music Company.

WITMARKS GET "VIOLET SONG"

"The Violet Song," the latest success of Maurice Yvain, composer of the present success "Mon Homme," was secured through cable negotiations by M. Whitmark & Sons. This number was also published in England by West & Company under the title of "Golden Butterfly." M. Witmark & Sons have arranged to use the same lyric and title. This typical fox-trot song was introduced by the well-known artist, Mme. Rose Amy in the prevailing Revue "'Cach' Ton Piano." It is also being sung in London by Miss Mabel Green in Albert DeCourville's successful Palace Theatre Revue, "The Whiligig." It is predicted that this umber will be as big a success as Witmark's other imported hit, "Wyoming" and its quaint melody hummed, whistled and sung along the Great White Way. M. Witmark & Sons are issuing the American version under the title of "The Violet's Dream."

EDNA GLADSTONE WITH MILLS

Edna Gladstone is now in the professional department of Jack Mills, Inc. Miss Gladstone has been connected with the music publishing business for the past three years and most recently was secretary to Amy Ashmore Clark of M. Witmark & Sons.

FRIEDLAND PUBLISHING

Anatol Friedland, the composer, now in vaudeville and formerly a member of the Gilbert, Friedland publishing company is again in the publishing business.

His first release is a novelty number called "Who."

ITALIAN VERSION OF CARUSO SONG

Jack Mills is putting out an Italian version of their Caruso song. The version was made by Dr. Luigi Roversi, editor of *La Folia*, a newspaper printed in the Italian language.

LEONARD PLACES TWO SONGS

Eddy Leonard has written two new songs which he has placed with Jack Mills, Inc. One of them is on the same style as "Roly Boly Eyes."

AMENDMENT TO CANADIAN ACT

By the terms of a proposed amendment to the Canadian Customs Act, United States music publishers must affix the words "Printed in the U. S. A." on all copies of music shipped into the Dominion or become subject to an additional duty of 10 per cent. The Music Publishers Protective Association took the matter up with the Canadian authorities, who ruled that the printing of the usual publication notice on the frontispage of a sheet of music was not sufficient, but must bear the words "Printed in the U.S. A.".

The proposed amendment is as follows:

"That all goods imported into Canada which are capable of being marked, stamped, branded or labelled, without injury, shall be marked, stamped, branded or labelled in legible English or French words in a conspicuous place that shall not be covered or obscured by any subsequent attachments or arrangements, so as to indicate the country of origin. Said marking, stamping, branding or labelling shall be as nearly indelible and permanent as the nature of the goods will permit.

"Provided that all goods imported into Canada after the date of the coming into force of this section which do not comply with the foregoing requirements shall be subject to an additional duty of ten per centum ad valorem to be levied on the value for duty purposes, and in addition such goods shall not be released from Customs possession until they have been so marked, stamped, branded or labelled under Customs supervision at the expense of the importer.

"Provided further that if any person shall violate any of the provisions relating to the marking, stamping, branding or labelling of any imported goods, or shall deface, destroy, remove, alter or obliterate any such marks, stamps, brands, or labels with intent to conceal the information given by or contained in such marks, stamps, brands, or labels he shall be liable on summary conviction to a penalty not exceeding one thousand dollars, or to imprisonment not exceeding one year, or to both fine and imprisonment. The Minister of Customs and Inland Revenue may make such regulations as are deemed necessary for carrying out the provisions of this section and for the enforcement thereof.

"(2) This section shall come into force on the first day of October, nineteen hundred and twenty-one."

LOW RECORD FOR COLUMBIA

The Columbia Graphophone common and preferred stocks dropped to new low records for the year last week, the common hitting 2⅜ while the preferred went to 9¼. The stock of the big reproducing concern has had a remarkable career during the past year in which time it has slumped from a high of 12¾ for the common and 62¼ for the preferred.

This big drop in values followed the slump in the music business which began considerably over a year ago.

SNYDER OPENS IN BOSTON

Jack Snyder is opening a branch office in Boston and Ned Nickelson and Steve Paul are to be in charge. They will temporarily be located at the Richwood Hotel and as soon as quarters can be found will announce the address.

FEIST RELEASES MOTHER SONG

Leo Feist, Inc., has released a new ballad by Bud Green, Howard Johnson and Al. Piantadosi entitled "Mother, I Didn't Understand." The song just printed is already in big demand among singers.

MAX RICH FOR VAUDEVILLE

Max Rich has left Irving Berlin, Inc., and is now doing a double in vaudeville with Hazel Crosby, on the Keith circuit.

THE LEADSHEET

Arranged by M. H. S.

Homer, the immortal poet, said: "Let me hear their songs and music and I will tell you what the nation is."

What a time he would have trying to judge this nation by some of the Tin Pan Alley ravings turned out nowadays.

* * *

Albert Von Tilzer and Neville Fleeson believe they have written the best melody and lyric respectively, of their career in "If You Only Knew." The Broadway Music Corporation are comparing the number with the "End of a Perfect Day," "Kiss Me Again," and other popular semi-classics declaring that this number absolutely surpasses anything they have published. Well, time will tell.

* * *

A short time ago Moe Samuels made a record for the Pathe company which he thought was great, but the manager of the recording company raved and tore his hair to think that such a number had been made in his establishment; he couldn't see it at all, and it was hidden away lest some one hear about it and hold the company up to ridicule. Later a well-known musician, recently arrived from Europe dropped in and whispered in the Pathe manager's ear about a song that was knocking 'em dead all over the Continent. "What is it?" asked the manager. "Mon Homme," said the musician. And Mon Homme was released immediately—you know the rest. We can't refrain from saying, "You never can tell,"

* * *

News item: Hugo Neugebauer of 117 Mott street, who shot and killed his wife, Rose, last Friday . . . wrote a letter to Detective Figgoli, who arrested him in which he said: "A beautiful girl is like a popular song. At first she charms you, later she becomes an old story. Sometimes she bores you a little, but there is always a haunting something about her that snatches at your heart. Please send up a clean shirt. . . ."

Now do you see what an influence popular music has on a fellow. Here's a guy going to die and he's got popular music on his brain. It's possible that he heard someone play the "Murdering Blues."

* * *

After what happened to Lee White in Boston, he ought to win one of the Daily News dollar prizes for "My Most Embarrassing Moment." In company with William A. Bradford, Mayor of Quincy, Mass., Mr. White was lounging about the exclusive Cheese and Crackers Clubs in Boston, when someone asked him if he wouldn't oblige them with one of his jazzy numbers. (Imagine him saying "No.") Lee decided to let them hear a regular one and started right off with "She's Had It Before." He didn't sing very long before he was informed that song plugging wasn't being done or allowed at the club, etc. Mr. White saw visions of himself grabbing a certain person around their Adam's apple when they put him wise to the frame-up. Of course, we can't say that they had drinks there afterward, but— . . .

* * *

Waterson, Berlin and Snyder, must be credited with the newest and most brilliant stunt recently pulled by a professional department. A series of Harry Hoch Nights at a circuit of different resorts have been inaugurated, the first one being held at the Pavillion Ben Hur, City Island, the other evening. The hero of the night was met by everything from a reception committee down and the big doings followed. Many notables were present and during the "doings," the other fellows' songs were given the preference, and boosted of course. Yes, they were.

We'll say one thing for W. C. Handy. He sure was handy with his hands, they sang his "Aunt Hagar's Children's Blues." at the "Put-and-Take" show the other night. Not that he was alone in his efforts, but there was a difference.

BURLESQUE

TWO THEATRES IN CHICAGO BOMBED

FIVE PEOPLE INJURED

CHICAGO, August 29.—Two burlesque theatres, the Columbia and the Star and Garter, both on the Columbia Wheel, were bombed early Sunday morning, the explosions occurring within 15 minutes of each other, but the damage done was slight.

The bombs were placed near the stage entrances of both theatres. The Columbia is in the heart of the "loop" section, while the Star and Garter is on the West Side.

Five men were injured at the Columbia Theatre explosion, two of them struck by flying glass and steel fragments from the bomb while sitting in a lunchroom nearby.

Within a few minutes after the bomb exploded at the Columbia the fire engines and police arrived, but only a small fire had been caused by the explosion and this was soon put out. Acting on a tip a squad of police were rushed to the Star and Garter and arrived there just as the bomb exploded at that house. The damage done by the explosions was slight, and the houses will open on Sunday, September 4, as open shop houses.

A crudely scrawled note was found near the Columbia Theatre reading as follows: "The Columbia has been unfair to organized labor." Although it is believed that the stage hands' and musicians' unions may have had something to do with the explosions, no tangible evidence leads to this conclusion.

Ralph O'Hara, business agent of the local stage hands' union, is reported to have declared that burlesque houses would never open as open shop theatres.

All four of Chicago's burlesque theatres,—the Columbia, Star and Garter, Haymarket and Englewood,—have been under heavy guard since the explosions.

The Columbia will open this Sunday with Jacobs & Jermon's "Sporting Widows." The Star and Garter will open the same day with Irons & Clamage's "Town Scandal."

"JAMBOREE" SCENERY DAMAGED

Some time during last Thursday evening, between seven thirty and ten o'clock, some one destroyed the scenery of Blutch Coopers "Big Jamboree" which was stored at the Star Theatre, Brooklyn.

The damage, it is said, was done by some one pouring acid on a number of drops, twelve all told and several wings had been cut with a sharp instrument. The show left the next morning however for Providence where it is scheduled to open Labor Day at the Empire Theatre.

COLUMBIA BOOKINGS CANCELLED

Bill Cournahan has cancelled the bookings of the Columbia Circuit shows for the present at the Majestic, Perth Amboy, and the new Plainfield Theatre, Plainfield. The shows will not play Stamford for a while. They will go from Jersey City to the Park in Bridgeport for the last three days of the week.

RUTH BARBOUR MARRIES

Ruth Barbour was married on Monday of last week to Ike Kaufman of the Kaufman House in Philadelphia. Ruth Denice has taken her place as the soubrette with Lew Talbots "Baby Bears."

YVETTE QUINN SIGNS

Yvette Quinn, ingenue with the "Cuddle Up" company now in rehearsal, was at Reisenwebers all last season.

HOUSES DROP BURLESQUE

A number of the one nighters and split weeks on the Columbia Circuit and the American Circuit will not play burlesque attractions the first part of the season. Bill Counihan of the firm of Counihan and Shannon notified the Columbia Amusement Company last Thursday that the two houses under his firm's control would not play them. They are the Majestic, Perth Amboy, and the Plainfield, Plainfield and Utica. Stamford is also out.

Akron and Youngstown and Des Moines on the Columbia Circuit are also out for the present.

On the American Circuit the Penn Circuit has been dropped, Allentown, Reading, Easton, Binghamton, Elmira, Oswego, Niagara Falls, Fall River and Newport will not open on the regular time.

AITKEN'S SHOW SCORES

Charlie Aitken's show at Reid's Hotel, Rockaway Point, last Friday night was a success; the house was packed. Those who appeared on the bill were Sallie and Robeles, Allen and Clark, Jack Sheehan, Patti McKenna and Forsom, Dick and Alice McAvoy, Corine Arbuckle, Jas. Hodgins, Billy Cabill, Willie Walsh Trio, Taber and Clair and Harmonia Four.

"CARBARET GIRLS" OPENS

MILWAUKEE, Wis., Aug. 28.—The "Cabaret Girls" opened its season at the Gayety last night and played to capacity business. It's their first burlesque show to open with the "open shop" and the performance went along without the slightest trouble. The orchestra is one of the best that has been in the house and everything back stage run smoothly.

KATE PULLMAN IN VAUDEVILLE

Kate Pullman, who had signed a four year contract with the Shuberts, cancelled last week, in order to fulfill her contract with Roscoe Ails. Miss Pullman and Ails were working together last Winter and were compelled to cancel their time on account of Ails' illness. He has fully recovered and the act will open about October 1.

ALBANY GRAND LOWERS PRICES

ALBANY, Aug. 27.—Max Speigel's Grand Theatre here will inaugurate a twenty-five per cent cut in prices when that house reopens for the coming season on Labor Day. Thus, orchestra seats will be reduced from $1 to seventy-five cents. The opening attraction at the theatre will be Arthur Pearson's "Step Lively Girls."

SPENCER IN VAUDEVILLE

Billy "Grogan" Spencer will open in vaudeville Labor Day in a three act. Spencer has been in burlesque for many years and has not played vaudeville since he was with his brother John, when the act was known as the Spencer Brothers. Anna Spencer will be in the offering. Chas. Fitzpatrick will handle the act.

VIOLET DAILEY RETURNS

After being in retirement for several years. Violet Dailey has returned to the stage and is appearing with Geo. La Tours "Smiles and Styles" Company playing through New York State. Miss Dailey was a member of the B. F. Kalm Stock Company a few years ago.

LANG IN VAUDEVILLE

Harry Lang, last season with Lew Talbot's "Lid Lifters," is playing the Orpheum, Brooklyn, this week. The act has all the big time around New York. This is only another of the burlesque acts that has made good in vaudeville.

IRA MILLER CLOSING

Ira Miller, manager of the "Bon Tons" Company, which is to open next Monday night at the Gayety, Buffalo, will close with the show the following Saturday night.

RIOTERS ATTACK SHOW TRUCKS IN NEWARK

HURTIG & SEMON SHOW HELD UP

NEWARK, August 29.—A riot, in which stones were thrown, revolvers fired, and several people stabbed and bruised, resulted last week when Thomas Miner, manager of the burlesque theatre here which bears his name, attempted to move two truckloads of scenery belonging to the Hurtig & Seamon "Greenwich Village Review" show, from a railroad freight car, to his theatre, and was prevented by men said to be striking stage-hands, who forced the truck-drivers to take the scenery to a warehouse. Miner claims that the police gave him no protection whatsoever.

To insure protection when another attempt will be made to move the scenery from the warehouse to the theatre, Miner is applying for an injunction to prevent the strikers from interfering with the removal of the scenery from the warehouse to which they took it.

When asked why he did not go to court and take action for protection at first, Miner said that he had received through Sheriff Wilson the word of the striking stage-hands that there would be no violence if the trucks were unloaded, and said that all agreements between the men and himself up to then had been gentlemen's agreements and had never been broken. He said that in this case, the men broke their word. Because of their promise, he stated, he had no armed men on the trucks. Several private detectives were present, he admitted, but none were armed.

He said that the strikers boarded the trucks, one of which he was on, and directed the drivers to take the scenery to the warehouse, despite his orders. He also claims that the drivers and helpers were manhandled by the strikers and their sympathizers, who were not interfered with by the few policemen on hand.

The hostilities lasted for over five hours, and each time the police reserves were called out, they arrived too late to quell the disturbance, and each time they returned to the police station without dispersing any of the mob which followed the trucks. Finally, fifteen armed deputy sheriffs, some with riot guns, were called into service, but were not used.

A race riot was almost started when Special Officer George Goldman started to lead one of the negro rioters to a police signal box, and was set upon by a crowd of colored men and his revolver taken from him. His prisoner escaped.

One passerby, who started to run through the street, thinking to escape injury from flying stones, was stabbed in the back and right shoulder and taken to the City Hospital.

"BON TON FOLLIES" OPENS

MINNEAPOLIS, Minn., Aug. 24.—"The Bon Ton Follies," under the direction of Jack Crawford and Frank Wakefield, opened at the Grand last Sunday in "Hello Minneapolis." In the cast are Frank L. Wakefield, Bert Vallee, Clyde Hooper, Grace Castell, Harry Beasley, Harry Allen, Billie Hooper and Leah White. Sixteen girls in the chorus.

A new show each week will be produced by Crawford and Wakefield. Three shows a day are played.

BERNARD PRODUCING STOCK

LITTLE ROCK, Ark., Aug. 25.—Harry Bernard, producer who was producing at Kahn's Union Square in New York last Summer, is producing stock for Sam Loeb at the Gem Theatre this city. Bernard recently returned from Mexico where he was interested in a theatrical project.

UNION SQ. SHOW IS CLEVER, BRIGHT, AND PLEASING

During these busy days of rehearsals time is precious, but we managed to get time to stop in at Kahn's Union Square for a short while one evening last week, and caught the first part of the show. The house was packed and the show, which was produced by Pat White, was entertaining and a real good burlesque show.

There were a few new members in the cast, several former popular favorites that eppeared there several years ago, Frank Mackey and James Francis.

The comedy was in the hands of White and Mackey, the former doing his well known Irish, as he alone can do it. Mackey doing his "Dutch" without the chin piece, was very amusing. It seems good to see him again at the house. Mackey is funny and works fast, he and White do fine team work.

Francis is doing the "straight." It has been many a day since we have seen him here. He kept the comedians going at high speed all the time he was on.

Tommy O'Neill handled the characters and did it exceptionally well, in fact we did not think it was in him.

Kitty Warren, full of pep, danced her way through the numbers and worked in the bits nicely. She wore several pretty dresses.

Bonnie Llyod had much to do and did it well. She took care of her numbers in her usual clever way and made herself generally useful. Her dresses were becoming.

Margie Pennetti was in several of the scenes and did credit to herself.

Anna Grant appeared in a specialty and in one other scene she looked real good and showed that she could still entertain.

The bits were fast and were good comedy offerings, every bit that was given was awarded with plenty of laughs.

The "dice" game bit started the fun. With White, Mackey and Francis it proved a fine comedy scene.

The "game" bit as given by Mackey, White, O'Neil and Miss Lloyd pleased.

Miss Pennetti assisted by the chorus sang "Don't Say So" very well.

Another good comedy bit as offered by White, Mackey and O'Neill was amusing at the table.

The "fight" bit that White, Mackey and Francis presented was funny and afforded a lot of laughs.

Several specialities were offered during a banquet scene, in which the entire company participated. Miss Warren gave a toast and did well. Mackey, Francis and O'Neil as a single trio offered several comedy songs. White sang an old time Irish song that was appreciated by the audience and it seemed real good to hear it. Miss Lloyd sang "My Daddy" and finished with a neat dance.

O'Neil sang "Mary" assisted by Bonnie Lloyd, Francis, Mazie Howard and the chorus.

Miss Grant working in one offered a singing specialty of one number, which was good for an encore.

In a baseball number called "Base Ball" Miss Warren and the chorus went over big. The number was good for several encores.

A base ball bit followed in which White, Mackey, Francis and O'Neil took part.

Miss Grant then recited "Casey at the Bat" with Pat White as Casey demonstrating the character, backed up by the company who were in the stands. Miss Grant recited the poem well and White carried his part out to perfection.

The house was crowded and the audience liked the show. SID.

MAJESTIC TO DROP WHEEL SHOWS

It has been decided according to report that the Majestic, Jersey City, will not play the Columbia Circuit attractions the coming season if the open shop goes into effect.

The house will play burlesque stock.

If the new policy goes into effect the house will open the second week in September it is said and the principals will be engaged this week to start rehearsals next week.

Sam Lewis will manage the house.

BOOKED FOR GAYETY

Louis Redelsheimer booked the following at the Gayety, Philadelphia, for this week, Sam Lewis, Ambark Ali, Lew Worth, John Buckley, Lillian Franklin, Florence Pointer and Sue Milford. This company will go next to the Folly, Baltimore.

PERRY SISTERS FOR VAUDEVILLE

The Perry Sisters are going to open in vaudeville September 8th in a singing act, working in one. They were to go out with the "Big Wonder Show" again this season, but closed during rehearsals.

Opening Stands and Executive Staffs of Burlesque Shows This Season

Both Circuits open regular season Sept. 4. M after name indicates Manager and A Agent

COLUMBIA CIRCUIT

SHOW AND OPENING STAND	THEATRE	EXECUTIVE STAFF	OWNER
Jingle Jingle New York	Columbia	Otto Cleves (M) Chas. A. Foley (A)	I. H. Herk
Twinkle Toes Brooklyn	Casino	Wash Martin (M) Chas. A. Foley (A)	Hynicka and Herk
Greenwich Village Revue Newark	Miner's Empire	Chas. Bragg (M)	Hurtig & Seamon
Rose Sydell's London Belles Philadelphia	Casino	Sam Clark (M)	Wm. S. Campbell
Strolling Players New York	Hurtig & Seamon's	James Fulton (M)	Jacobs & Jermon
Billy Watson's Show Paterson	Orpheum	Harry C. Diehl (M)	Billy Watson
Frank Finney's Revue Jersey City	Majestic	Frank Pierce (M)	Chas. Waldron
Harvest Time *Perth Amboy *Plainfield *Stamford *Bridgeport	 *Majestic *Plainfield *Stamford *Park	Louis Gilbert (M)	Hynicka & Herk
Big Jamboree Providence	Empire	Louis Oberworth (M)	James E. Cooper
Bits o' Broadway Boston	Waldron's Casino	Emmet Callahan (M) Julius Michaels (A)	Arthur Pearson
Step Lively Girls Hartford	Grand	Harry Shapiro (M) Julius Michaels (A)	Arthur Pearson
Lew Kelly's Show New Haven	Hyperion	Fred Sears (M)	Singer & Jermon
Flashlights of 1922 New York	Miner's Bronx	Fred Clark (M)	Jacobs & Jermon
Follies of the Day Brooklyn	Empire	Fred W. Busey (M)	Barney Gerard
Sam Howe's New Show Lay off		Lew Howe (M)	Sam Howe
Jack Singer's Big Show Baltimore	Palace	Dolph Singer (M)	Jack Singer
Cuddle Up Washington	Gayety	Moe Messing (M)	Hynicka & Herk
World of Frolics Pittsburgh	Gayety	Jack MacNamara (M) Harry Newman (A)	Drew, Campbell & Marion
Dave Marion's Show *Youngstown (3 days) *Akron (3 days)	 Park Grand	Bob Travis (M) Nat (Baron) Golden (A)	Dave Marion
Knick Knacks Cleveland	Star	Harry Ditmas (M)	Harry Hastings
Molly Williams' Show Toledo	Lyceum	A. R. Ditmas (M) Harry Williams (A)	Geo. E. Rife
Maids of America Dayton	Lyric	Art Moeller (M)	J. Herbert Mack
Folly Town Cincinnati	Olympic	Louis Franks (M)	James E. Cooper
Sporting Widows Chicago	Columbia	Ben Harris (M)	Jacobs & Jermon
Garden of Frolics *Des Moines (2 days)	Berchel	A. H. Phillips (M) Sam Reider (A)	Irons & Clamage
A Whirl of Gayety Omaha	Gayety	Bob Cohen (M) Sam Reider (A)	Irons & Clamage
Girls de Looks Kansas City	Gayety	Sam Rice (M)	Barney Gerard
Odds and Ends Lay off		Eddie Lester (M)	Hurtig & Seamon
Abe Reynolds' Revue St. Louis	Gayety	James Weeden (M)	Max Spiegel
Town Scandals Chicago	Star & Garter	Ed Edmondson (M) Sam Reider (A)	Irons & Clamage
Keep Smiling Detroit	Gayety	Morris Wainstock (M)	James E. Cooper
Hello 1922 Toronto	Gayety	Dave Posner (M)	James E. Cooper
Sugar Plums Montreal	Gayety	Charles Falke (M)	Dan Dody
Bon Ton Girls Buffalo	Gayety	Ira Miller (M)	Bon Ton Co.
Tit for Tat Rochester	Gayety	Manny Rosenthal (M)	Hurtig & Seamon
Al Reeves Beauty Show Syracuse (3 days) *Utica (3 days)	 Bastable Gayety	Al. Reeves (M)	Al Reeves
Peek-A-Boo Albany	Empire	Arthur Harris (M)	Hynicka & Herk
Big Wonder Show Boston	Gayety	Frank Parry (M)	Hurtig & Seamon

Shows will alternate in New York between Hurtig and Seamon's and Miner's Bronx. In Brooklyn, between the Casino and Empire. In Boston, between Waldron's Casino and Gayety.

AMERICAN CIRCUIT

SHOW AND OPENING STAND	THEATRE	EXECUTIVE STAFF	OWNER
Jazz Babies New York	Olympic	Wm. V. Jennings (M)	Peck & Jennings
Grown-Up Babies Brooklyn	Star	Fred Strauss (M)	Vail Amusement Co.
Dixon's Big Revue Hoboken	Empire	Richard Zeisler (M)	Henry Dixon
Parisian Flirts Newburg (3 days) Poughkeepsie (3 days)	Cohen's	Charles Robinson (M) Ed. Robinson (A)	Chas. Robinson
Passing Review Springfield	Plaza	Will Fennessey (M)	I. H. Herk
Pace Makers Boston	Howard	Geo. Young (M)	Frank Damsel
Pell Mell *Newport (3 days) *Fall River (3 days)	 Opera House Academy	Harry Strouse (M)	Harry Strouse
Some Show Brooklyn	Gayety	Joe Levitt (M)	Joe Levitt
Broadway Scandals Philadelphia	Trocadero	Irving Becker (M)	Rube Bernstein
Girls from Joyland Philadelphia	Peoples	Leo Stevens (M)	Sim Williams
All Jazz Revue Schnectady (Last 3 days)	Van Curler	Wm. H. Trueheart (M) Sam Reider (A)	Irons & Clamage
Lid Lifters *Elmira (Monday) *Binghamton (Tuesday and Wednesday) *Oswego (Thursday) *Niagara Falls (Friday and Saturday)	 Lyceum Stone Richardson International	Lew Talbot (M)	Lew Talbot
Baby Bears Buffalo	Academy	Gus Kahn (M)	Lew Talbot
Whirl of Mirth Detroit	Avenue	Asa Cummings (M)	I. M. Weingarten
French Frolics Chicago	Englewood	Frank McAleer (M) Arthur Diggs (A)	E. Thos. Beatty
Bathing Beauties St. Louis	Garrick	Peter Maguire (M)	Bernstein & Gallagher
Record Breakers Kansas City	Century	Charles Donahue (M)	Jack Reid
Mischief Makers Layoff		Tom Sullivan (M)	Tom Sullivan
Monte Carlo Girls Minneapolis	Gayety	Ed. Sullivan (M)	Tom Sullivan
Little Bo-Peep St. Paul	Gayety	Louis Lesser (M)	Bernstein & Gallagher
Follies of New York Milwaukee	Gayety	E. W. Chipman (M) Arthur Diggs (A)	E. Thos. Beatty
Miss New York Jr. Chicago	Haymarket	Griff Williams (M)	Oppenheimer & Williams
Lena Daley and Her Kandy Kids Indianapolis	Park	Ed. Daley (M)	Dave Krauss
Sweet Sweetie Girls Louisville	Gayety	Billy Vail (M)	Billy Vail
Ting-A-Ling Cincinnati	Empress	Lew Sidman (M)	Charles Franklin
Puss Puss Columbus	Lyceum	Lou Stark (M) Sam Rothchild (A)	Hurtig & Seamon
Harum Scarum Cleveland	Empire	Frank Hixon (M) Joe Winant (A)	Harry Hastings
Chick Chick Pittsburgh	Academy	Hughie Bernard (M)	Geo. Jaffee
Cabaret Girls *Penn Circuit		Mike Kelly (M) Harry Finberg (A)	Kelly & Kahn
Hurley Burley Baltimore	Gayety	Dave Hamil (M)	Joe Wilton
Social Follies Washington	Capitol	Max Quitman (M) Sol Meyers (A)	Max Spiegel
Beauty Revue Philadelphia	Bijou	Barney Kelly (M) Geo. Leavett (A)	Jimmy Cooper
Whirl of Girls *Allentown (Monday) *Reading (Tuesday and Wednesday) *Easton (Thursday) Trenton (Friday and Saturday)	 Lyric Rajah Orpheum Grand	Harry Thompson (M) Charles Moe (A)	Harry Thompson

*Penn Circuit: New Castle, Opera House; Uniontown, West End Theatre; Cumberland, Maryland Theatre; Williamsport, Majestic Theatre; Lancaster, Fulton Opera House; York, Orpheum.

The towns listed above and marked with a * will not open the regular season due to labor troubles.

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VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDEVILLE EX.

NEW YORK

Palace—Ben Welch—Four Marx Brothers—Joe Cook—Alexander Bros. & Evelyn—Dave Roth.

Riverside—Sherwin Kelly—Spencer & Williams—Frances Pritchard Co.—Fenton & Fields—Rolfe's Revue—Patricola—Eddie Buzzell Co.—Jack Donahue—Sylvia Loyal Co.

Royal—The Joannys—Boyle & Bennett—Jean Granese Co.—Wilton Sisters—Joe Towle—Ford Sisters & Co.—Sydney Landfield—Bert Baker & Co.—Anna Chandler.

Broadway—Betty Washington—Owen McGivney—Harry & Anna Seymour—Espee & Dutton.

81st Street—Harry Watson, Jr.—Maude Earl—Powers & Wallace—Lewis & Norton—Frank Ward—Dancing Hogans.

Regent (First Half)—Musical Hunters—Valerie, Bergere & Co.—Little Jim. (Second Half)—Johnson, Baker & Johnson.

Coliseum (First Half)—Johnson, Baker & Johnson. (Second Half)—Mrs. Gene Hughes.

Fordham (First Half)—Mrs. Gene Hughes—Princeton & Watson. (Second Half)—Musical Hunters—Valerie, Bergere & Co.—Shadowland.

Jefferson (Second Half)—Princeton & Watson—Doree's Celebrities.

Franklin (First Half)—Caites Bros.—Frank Gabby—Jimmy Lucas & Co.—Dave Harris & Band. (Second Half)—Wells, Virginia & West—Little Jim.

BROOKLYN

Orpheum — Coradini's Animals—"Dummies" —Claudia Coleman—Joe Darcey—Daphne Pollard—Reynolds-Donegan Co.

Bushwick—Rolls & Royce—Seven Bracks—Jim McWilliams—Clara Howard—Ivan Bankoff Co.—Elinore & Williams.

Flatbush—Herman & Shirley—Handers & Millis—Coogan & Casey—Billy Glason.

Boro Park (First Half)—Selma Braatz—Wells, Virginia & West—I. & J. Kaufman—Tarzan—Brown & O'Donnell—Doree's Celebrities. (Second Half)—John & Nellie Olms—Murray Girls—Jack Trainor & Co.—Wm. Ebs—Dave Harris Band.

Far Rockaway (Second Half)—Selma Braatz—Caites Bros.—Brown & O'Donnell.

BALTIMORE

Maryland—Binder & Armstrong—Davis & Darnell—Eddie Ross—Jos. Victor—Van Hoven—Lucille Chalfonte—Chic Sale—La Palerica Trio.

BOSTON

Keith's—Dancing McDonalds—Haig & Lavere—Newell & Most—Jas. J. Morton—Edith Taliaferro Co.—Herman Timberg—Challen & Keke.

BUFFALO

Shea's—Elly—Will Mahony—Dillon & Parker—Frances Kennedy—Courtney Sisters—Lady Alice's Pets.

COLUMBUS, O.

Keith's—Jennier Bros.—Walsh & Edwards—Lane & Harper—Crane Wilbur & Martha Mansfield—Jack Benny—Dooley & Sales—Beeman & Grove.

DETROIT

Temple—La Bernicia & Co.—Vernon Stiles—Taylor, Howard & Them—H. & G. Ellsworth—Paul Decker & Co.—Roy & Arthur.

CLEVELAND, O.

Keith's—Wilson-Aubrey Trio—Sully & Houghton—Furman & Nash—H. & A. Seymour—Henry Santry & Band.

GRAND RAPIDS, MICH.

Keith's—Musical Duo—Willie Solar—Bobby Bernard Co.—Casey & Warren—Flashes—Kranz & White—Two Stenards.

HAMILTON, CANADA

Keith's—Camilla's Birds—Black & O'Donnell—Edwin George—Gladys Delmar & Band.

LOWELL

Aeroplane Girls—Lowe, Feeley & Stella—Thomas P. Jackson & Co.—McCoy & Walton—Robert Reilly & Co.—D. D. H.—Garcinetti Bros.

MONTREAL

Keith's—Paul Levan & Miller—Peggy Carhart—Emerson & Baldwin—William Kent Co.—Healy & Cross—Franklyn Charles Co.—"In Argentina."

PHILADELPHIA

Keith's—Herbert's Dogs—Jed Dooley & Co.—Vaugn Comfort Co.—Belle Baker—Wm. Waddell & Co.—Baraban & Grohs—Miller & Capman—Keane & Whitney.

PORTLAND, ME.

Keith's—Spoor & Parsons—Jean LaCross—McCormick & Wallace—Marshall & Williams—Mr. & Mrs. Thomas Martin—Pressler & Klaiss.

PROVIDENCE

E. F. Albee—Pierce & Goef—Kluting's Animals—Helen Morati—Claude & Fanny Usher—Jack Hanley—Bert & Betty Wheeler—Ford, Sheehan & Ford—Solly Ward & Marion Murray—Dare Bros.

QUEBEC

The Faynes—Bud & Jack Pearson.

ROCHESTER

Temple—B. & P. Valentine—Raymond & Melody—Three Kitaros—Theresa & Wiley—Fisher & Gilmore—Joe Rolley & Co.—Edw. Hill—Mabel Fonda & Co.

SYRACUSE, N. Y.

Keith's—Maxine Bros. & Bobby—Jack McGowan.

TORONTO, ONT., CAN.

Shea's—Black & White—McFarlane & Palace—Frank Wilcox Co.—Fred Elliott—Ford & Rice—Daly, Mack & Daly.

Hippodrome—Saranoff & Sonia—Carney & Rose—J. Rosamond Johnson Co.—Edward Esmond Co.

WASHINGTON

Keith's—Three Lordens—Clinton & Rooney—Howard & Sadler—Horace Golden Co.—Profiteering—Two Little Pals—John Burke—Davis & Belle.

CAPT. ADAMS
ODIVA AND SEALS
Now playing a 12-week engagement in England. Sailing from England, September 1, for Sydney, Australia, to fill a 60-week contract with Ben Fuller Circuit.

ORPHEUM CIRCUIT

CHICAGO

Majestic—Santos & Hayes Revue—Morris & Campbell—Moore & Jane—Mary Haynes—Norton & Melnotte—Boyce Combe—Les Kelliors—The Roos.

Palace—Clark & Bergman—Nazarro & Buck & Bubbles—Dolly Kay—Bradley & Ardine—Stone & Hayes—McGrath & Deeds—Cliff Nazarro & Darling—Frank & Milt Britton—Rose, Ellis & Rose.

State Lake—Frisco & Co.—Harry Langdon & Co.—Carl McCullough—Muller & Stanley—Farrell-Taylor Co.—Connolly & Francis—A Miniature Revue—Green & Myra—Ruth Howell Duo.

DENVER

Orpheum—Tom Wise & Co.—Bronson & Baldwin—Vera Berliner—Wanzer & Palmer—Zuhn & Dries—Clinton Sisters—Cavano Duo.

DES MOINES, IOWA

Orpheum—Homer Romaine—Byron & Haig—Billy Arlington & Co.—Blossom Seeley & Co.—Joe Browning—Kara—Naio & Rizzo.

DULUTH, MINN.

Orpheum—Harry Conley—Bob La Salle—Helen Keller—Daley & Berlew—Mel Klee—Bert Melrose—Marjorie Barrack.

EDMONTON AND CALGARY, CANADA

Orpheum—Carlyle Blackwell—McKay & Ardine—Neal Abel—Bennett Sisters—Quixey Four—Juggling Nelsons—Carleton & Ballew.

KANSAS CITY

Orpheum—Larry Comer—Hugh Herbert & Co.—Weeks & Barron—Mathews & Ayres—Williams & Wolfus—Tempest & Sunshine—Winton Brothers—Van Horn & Inez.

LINCOLN, NEB.

Orpheum—Trixie Friganza—Wilfred Clark & Co.—Otto Gygi & Vadie—Mang & Snyder—Booth & Nina—Geo. Austin Moore.

LOS ANGELES, CAL.

Orpheum—Dresser & Gardner—Carson & Willard—Flanagan & Morrison—Gordon & Rica—Ona Munson & Co.—Four Lamys—Jean Barrios.

MEMPHIS, TENN.

Orpheum—Laura Pierpont & Co.—Beth Beri & Co.—Sig. Friscoe—Clifford & Johnson—Chas. Harrison & Co.—Stagpole & Spire—Page, Hack & Mack.

MILWAUKEE

Majestic—Doree's Celebrities—"Summertime"—Lyons & Yosco—Melville & Rule—Moody & Duncan—Barry & Whitledge—Frear, Baggott & Frear—The Rayolites.

Palace—Zena Keefe—Billy McDermott—Martha Pryor—The Rosellas—W. H. Armstrong & Co.—Wilbur & Adams—Adams & Barnett—Ford & Price.

MINNEAPOLIS, MINN.

Orpheum—Van Cellos—Dooley & Storey—Swift & Kelly—Pearl Regay & Band—Jack Rose—Gelli Troupe—Margaret Ford.

OMAHA, NEB.

Orpheum—Ed. & Birdie Conrad—Francis & Kennedy—Geo. Yeoman—"On Fifth Avenue"—Frank De Voe & Hosford—Sultan.

ST. LOUIS

Rialto—Yip Yap Yaphankers—Ja Da Trio—Porter J. White & Co.—La France & Harris—Carlisle & Lamal—Tyler & St. Clair.

Orpheum — Bubbles — Gene Greene — Dorothea Sadler & Co.—Jack Joyce—Lola Girlie & Co.—Bartram & Saxton—Robbie Gordone.

ST. PAUL

Orpheum—Ed. Marshall—Schichtl's Mannikins—Adams & Griffith—"Indoor Sports"—Grace Nelson—Moran & Mack.

SALT LAKE CITY, UTAH

Orpheum—Gus Edwards & Co.—Jack Inglis—Lady Tsen Mei—Norton & Nicholson—Three Romanos—Sandy—Samsted & Marion.

SAN FRANCISCO

Orpheum—Julian Eltinge—Frank Farron—Clairmont Bros.—Nanon Welsh & Co.—Gallagher & Martin—Mehlinger & Meyer—Marion Morgan Dancers.

SEATTLE, WASH.

Orpheum—Bushman & Bayne—Watts & Hawley—York & King—Galletti & Kokin—Henry & Moore—Clifford Trio—Barbette.

SIOUX CITY, IOWA

Orpheum—Michon Bros.—Bailey & Cowan—Corinne Tilton Revue—Follis Sisters—Anderson & Graves.

VANCOUVER, B. C., CANADA

Orpheum—Muldoon, Franklyn & Rose—Princeton & Watson—Gautier's Bricklayers—Lou & Fay Dubelle—Millard & Marlin.

WINNIPEG, MAN., CANADA

Hughes' Musical Duo—Wood & Wyde—Aileen Stanley—The Cansinos—Felix Adler & Ross—Bowers, Walters & Crocker—Wallace Galvin.

F. F. PROCTOR

Week of August 29

NEW YORK CITY

Fifth Ave. (First Half)—Neila Webb—Burns & Jabrito—Spencer & Williams—Seven Bracks—Tom Kelly—Stewart & Harris—Ford Sisters & Band. (Second Half)—Bert Fitzgibbons—Sam Ash Co.—Billy Bouncer Circus—Four Fords—Glasson Seven Brittons.

125th St. (First Half)—Brown Lee's Band—Profiteering—Hart & Rose—Wm. Ebbs—G. Walter—Hickey & Hart. (Second Half)—Sawing a Woman in Two—Burns & Freda—Dave Roth—Craves & Demend.

58th Street (First Half)—Beedy & Evelyn—David Quixano—Adolphus & Co.—Semon & Conrad—James Shirley & B.—Valtos. (Second Half)—Tarzan—Frank Sabini—Visser Co.—Francis Ross & Duross—Wells & Montgomery.

23d Street (First Half)—Frank Sabini—Maud Ryan—Techow's Cats—Gosler & Lusby—Holliday & Willey. (Second Half)—Byron & Price—Rose Garden—Brown Lee's Band—J. & B. Aitken—Profiteering—Bryant & Steat.

ALBANY

(Second Half)—20th Century Revue.

MT. VERNON

(First Half)—Joe Cook—Alexander & Fields—Kay Neilan—Sully & Thomas—Anita Diaz Monkeys—Gardner & Leedum—Edith Glaster & B. (Second Half)—Edith Taliaferro—Rome & Grant—Spencer & Williams—Burt Fitzsimmons—F. & M. Britton—Renee Robert Revue—Jazz Baby.

NEWARK

(First Half)—Bert Fitzgibbons—Helen Moretti—Four Fords—Eddie Buzzell—Bert & Swean—Bobbie Nelson—Fragments—Bellis Duo. (Second Half)—Sully & Thomas—Seven Bracks—Tom Kelly.

SCHENECTADY

(First Half)—Willa & H. Browne—Millicent Mower—Bungalow Love—Bob Hall—Brown & Trehan. (Second Half)—Great Johnson—Peck & Parsons—Richard Keane & Co.—Bob Hall—20th Century Revue.

YONKERS

(First Half)—Tarzan—Francis Donnelly—Yates Moran Co.—Eddie & Earle. (Second Half)—Betty & Evelyn—Adolphus Co.—Stewart & Harris—Semon & Conrad—Ned Norworth Co.

THE CRESCENT COMEDY 4
In The Avon Comedy Four's Former Success
THE NEW TEACHER
Booked Solid Thanks to MR. LUBIN

POLI CIRCUIT

Week of August 29

BRIDGEPORT

(First Half)—Cuba Crutchfield—Cronin & Hart—Kennedy & Berle—Nestor & Haynes—Fox & Curtis. (Second Half)—The Wonder Girl—Frank Jerome—Alexander Revue—Marguerite Padula—Morton Jewell Co.

HARTFORD

Capital (First Half)—Dare Bros.—Nelson & Marion—Bobby Heath—For Pity's Sake. (Second Half)—Cuba Crutchfield—Nellie & E. Gilbert—Kennedy Berle—Sweeney & Stanley—Gordon Dooley.

NEW HAVEN

Palace (First Half)—Degnon & Clifton—Frank Jerome—Maurice Samuels Co.—Marguerite Padula. (Second Half)—Dare Bros.—Three Dixie Boys—Mrs. Gene Hughes—Bobby Heath Co.—For Pity's Sake.

Bijou (First Half)—Eugene & Finney—Cunningham & Bennett—Four Flushers. (Second Half)—Milt & Wood—Breirre & King—Young & Wheeler—The Only Girl—Lewis & Norton.

SCRANTON

(First Half)—Albert Novello—Jerome & France—Regal & Mack—Marie Gasper—Money is Money. (Second Half)—Carpos Bros.—Doyle & Hamilton—Ming Kee Four—Rubenville.

SPRINGFIELD

Palace (First Half)—Three Dixie Boys—Marcell Fallett—Tabor & McHan. (Second Half)—Adams & Thompson Girls—Plaza Trio—Burton—Cunningham & Bennett—Bender Troupe.

WORCESTER

(First Half)—Adams & Thompson Girls—George Wilson—Wm. & G. Dooley—Sweeney & Stanley—Morton Jewell Co. (Second Half)—Percival Sisters—Cronin & Hart—Fox & Curtis—Nestor & Haynes—Knick Knack Shop.

Plaza (First Half)—Hanniford—Plaza Trio—Mrs. Gene Hughes—J. J. Morton—The Wonder Girl. (Second Half)—Andre Armond—Nelson & Martin—Maurice Samuels Co.—Bobby Folsom—Dancing Shoes.

WILKES-BARRE

(First Half)—Carpos Bros.—Grace Leonard—Jas. Doyle—Ming Kee Four—Rubeville. (Second Half)—A. Novello—Jerome & France—Regal & Mack—Marie Gasper—Money is Money.

B. F. KEITH VAUDE. EX.

Week of August 29

NEW YORK CITY

Harlem Opera House (First Half)—Clinton & Cappell—Sharkey, Roth & Witt—James & B. Aitken—Billy Bouncers—Charles Lloyd Co.—Emily Darrell. (Second Half)—Fragments—Jennie Moscowitz—Villane, Lane & Villane.

Jefferson (First Half)—Sam Ash—Jack Trainer Co.—Murray Girls—Warren & O'Brien. (Second Half)—Brown Girls—Techow's Cats—Murray Voelk.

Hamilton (First Half)—Ferry & Dine—Harriette Rempel—Duval & Little—Anger & Packer. (Second Half)—Jackey Roth & Witt—Jack Trainer Co.—Wm. Ebs—Alfred Farrell.

Fordham (First Half)—Bobby & Nelson—Molly & C. King—John & N. Olm—Frank Ward—Moonlight—Jed Dooley. (Second Half)—Harriette Rampel—Duval & Little—Ben Welch.

Coliseum (Second Half)—Brown Girls—Tango Shoes—Alfred Farrell—Paul Decker Co.—Ben Welch—Patricola. (Second Half)—Bobby & Nelson—M. & C. King—John & N. Olm—Murray & Girls—Moonlight.

Regent (First Half)—Vic Plant Co.—Wilcox-LeGrow Co.—John O'Malley—Emily Darrow. (Second Half)—Bob Nelson—Van Hoven—Boyle & Bennett.

Broadway—Murray Kissen Co.—Burt & Rosedale—Donald Sisters—Kaites Bros.—Roberts & Boyne—Artistic Treat—Stan Stanley—Mason & Shaw.

LOTTIE GEE
PRIMA DONNA
WITH "SHUFFLE ALONG"
Now Playing 63rd St. Music Hall

BROOKLYN

Prospect (First Half)—Jack McAuliffe—Bert Fitzgibbons—Flo Lewis—Van Hoven. (Second Half)—Joe Cook—Alexander & Fields—Kay Neilan—Chas. Lloyd—Anita Diaz Monkeys.

Greenpoint (First Half)—Frank & M. Britton—Rome & Gaut—Newell & Most—Nobe—Walsh & Fuller. (Second Half)—Hayataka Bros.—Henry Howard Co.—Clinton & Cappell—Patricola.

CONEY ISLAND

Henderson's (First Half)—Josephine Davis Co.—Tango Shoes—Bett Seals. (Second Half)—Ryan & Ryan—Eddie Buzzell Co.—Ben Smith—Monroe & Grant.

ROCKAWAY

(First Half)—Eddie Foy & Family—Ben Smith—Boyle & Bennett—Mabel Burke & Co. (Second Half)—Erford Oddities—Lynch & Zeller.

ALLENTOWN

(First Half)—Clown Seal—Claude Golden—Lou & J. Archer—Kane & Herman—Amaranth Sisters. (Second Half)—Gibson & Price—Chas. Tobin—A Dress Rehearsal—Jimmy Lucas Co.—Kavanaugh & Everett.

ALTOONA

(First Half)—Sigier Twins—Pinto & Boyle—Lovenberg Sisters & Neary—Morgan & Binder—Three Belmonts. (Second Half)—Jennier Bros.—Babcock & Dolly—Columbia & Victor—Big City Four—Dummies.

ASBURY PARK

Bert & Lottie Walton—Harry Meehan—Mann & Abbott—Diamond & McMahon—Ross & Ashton—Harry Tighe & Girls—Clemenso & Bros.

BOSTON

Boston—Margaret Taylor—Reed & Tucker—Three Haley Sisters—C. Leonard—Potter & Hartwell.

B. F. KEITH . CIRCUIT
EDITH
Greatest Vocal Range in World
HELENA
GENE HUGHES, Palace Theatre Bldg.

Cambridge—Johnny Dove—Connell, Leon & Zippy—Marcelle Fallette—Mason & Gwynne—Aeroplane Girls.

Scolley Square—Shapiro & Jordon—Anthony & Arnold—Al Ritchie.

Washington St.—Gertrude Morgan—Raymo & Rogers.

EASTON, PA.

(First Half)—Gibson & Price—Chas. Tobin—A Dress Rehearsal—Jimmy Lucas Co.—Kavanaugh & Everett. (Second Half)—Clown Seal—Lou & J. Archer—Kane & Herman—Amaranth Sisters.

HARRISBURG, PA.

(First Half)—Jennier Bros.—Babcock & Dolly—Columbia & Victor—Big City Four—Annabelle. (Second Half)—Stanley & Caffrey—Pinto & Boyle—Lovenberg Sisters & Neary—Hampton & Blake—Three Belmonts.

HAZELTON, PA.

(First Half)—Melba Sisters—Marg. Sumner—Alexander & Fields—The Bradnas. (Second Half)—Norbert Lotta—McDermott & Vincent—George Hall—Jack Gregory & Co.

HOLYOKE, MASS.

(First Half)—Great Johnson—Pec & Parsons—Richard Kean Co.—Bobby Folsom—20th Century Revue. (Second Half)—Three Eddy Girls—Fabor & McGowan—Jean White.

LANCASTER, PA.

(First Half)—Mary Kurty & Partner—Caroline—Leipsig—Melody Garden. (Second Half)—Joe D'lier—D. Richmond Co.—Duffy & Keller—Breen Family.

LYNN, MASS.

(First Half)—Story & Clark—McCoy & Walton—Aeroplane Girls. (Second Half)—Baxley & Porter—Jack McAuliffe—Melnotte Duo.

MANCHESTER, N. H.

(First Half)—Young & Wheeler—Hinkle & Mae—Walter Fisher Co.—Cooper & Lane—Galetti & Rokin. (Second Half)—Cornell, Leona, Zippy—Johnny Dove—Mrs. & Mr. Martin—McCoy & Walton—Spoor & Parsons.

NEW BRITAIN, CONN.

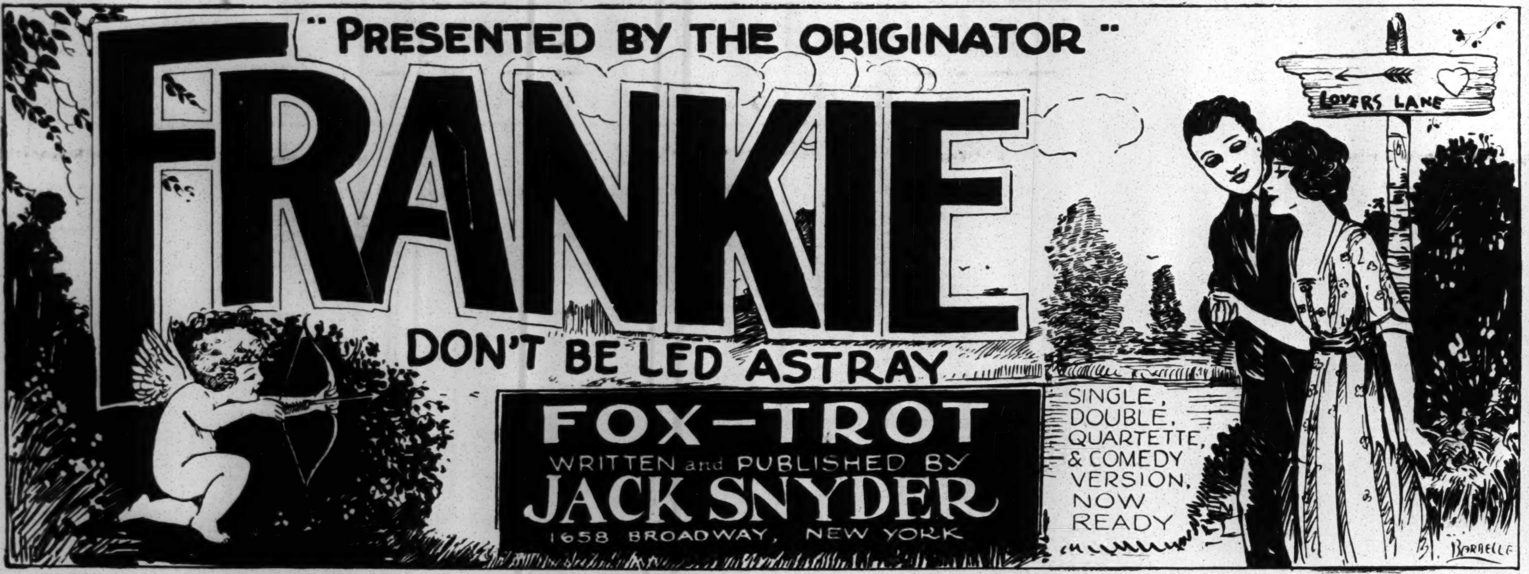
(First Half)—Chas. Ledegar—Sully & Kennedy—Dixie Hamilton—Harry & G. Ellsworth. (Second Half)—Xlo Trio—Demarest & Doll—Helen Moretti—Honey Boy Minstrels.

(Continued on page 25)

YORK AND MAYBELLE
JUST SIGNED CONTRACTS FOR TWO YEARS. "WATCH" THIS SPACE

Louis Berkoff
and SISTER Frieda
with the Greenwich Village Follies
this Season

FOX TROT



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FRANKIE

DON'T BE LED ASTRAY

FOX-TROT

WRITTEN and PUBLISHED BY

JACK SNYDER

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SOUBRETTE AMERICA'S BEST BLUES SINGER WITH "CUDDLE UP"

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Your Pal, at 87 Willoughby Street, and Annex, or phone Main 3742, for reservation at her theatrical rooming house, opposite stage entrance. All improvements.

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FRANKIE DALE

INGENUE A WHIRL OF GIRLS CO.

Versatile Comedian "It's Your Mother"

JOE STANLEY

WITH TOM SULLIVAN'S MONTE CARLO GIRLS

PRIMA DONNA AND JUVENILE CHARACTERS

CORINE LEHR FRANK J.

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WITH A WHIRL OF GIRLS COMPANY

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WITH FRANK FINNEY REVUE

DIRECTION ROEHM & RICHARDS

KENTUCKY WILD CAT

Hazel Hargis

SOUBRETTE WITH JACOBS & JERMON'S STROLLING PLAYERS

A NEW STRAIGHT MAN IN BURLESQUE BUT NOT A NEW STRAIGHT MAN

JOE FORTE

WITH JACK SINGER'S OWN SHOW

MATTY WHITE

IN A SINGING HUMORESQUE

WITH JACOBS AND JERMON THIS SEASON

WITH TOM SULLIVAN'S MONTE CARLO GIRLS

GRACE GOODALE

Thanks to Grace Goodale

BILLY SUN

THE SUN OF A GUN, NO RELATION TO GUS

NEW ACTS

HARRIS AND HALLEY

Theatre—*City.*
Style—*Singing, talking and dancing.*
Time—*Twelve minutes.*
Setting—"*One.*"

Two colored fellows who could put over a better act if some one would arrange a better opening, especially the talk, and the straight man wouldn't go about the talk in that matter of fact way.

Some of the lines used at first were repeated later, such as "have you got talent?" etc.

Some dancing and singing were done that were not bad, the punch of the act coming in the middle with talk that was much better and went over for good laughs, the comedian selling it very well.

With the opening fixed up and better material the boys would not have such a bad turn. Went over well when reviewed. H. W. M.

X. L. O. TRIO

Theatre—*Proctor's, 23rd Street.*
Style—*Xylophone.*
Time—*Nine minutes.*
Setting—"*One.*"

Three fellows playing two xylophones! Men were dressed neat and played a variety of airs, including popular numbers and operatic selections. They have personality but would do well to eliminate the "Nance" bit near the conclusion. Went over fairly well when reviewed. H. W. M.

LONNA NACENZIO

Theatre—*Crotona.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In "one" (special).*

Despite the Spanish costume, jet-black hair, dark eyes and olive skin, there is something about Senorita Lonna Nacenzio that makes us doubt whether she is really Spanish, and that is simply the "coon-shouter" style, which pops up now and then in her delivery of her songs. The Senorita is an attractive woman, and starts her act singing off stage, in back of her special silk drop in one, using a voice that gives the impression it is a man singing.

Except for her opening number, all of the songs she sings are either of the "blues" type, or the type generally used by "rag" singers, such as Dolly Kay and Patricola. Her voice is good for such type of numbers, but the Senorita sings much too low most of the time and can't be heard well all over the house. With this remedied, she'll do much better.

G. J. H.

LEW FIELDS WITH SHUBERTS

Lew Fields, who is to be seen in vaudeville this season, will present an act on the Shubert time.

CHAIN and BARCLAY

Theatre—*City.*
Style—*Comedy.*
Time—*Fourteen minutes.*
Setting—"*One.*"

Dell Chain and Don Barclay, assisted by a young boy and Fanchon of the Fanchon and Marco Revue, opened their offering with a poor version of the Jack Wilson act, "The Surprise," and it was a surprise for there were waits, the participants seeming not too sure of their lines, and the whole thing failing to register even one laugh when reviewed.

If doing the act through permission, nothing further need be said, but if not, it certainly is a flagrant lift despite the fact that several bits from the former Arthur Pearson burlesque show, in which Barclay appeared, have been incorporated.

A mind-reading bit of the burlesque order, with Barclay in the audience and Dell Chain, formerly of Hufford and Chain, on the stage wearing a pair of dark glasses. A few laughs were obtained with the finish, but not enough to justify the featured billing given the pair who, with the act presented, have a very unvaudeville offering, long, drawn out and disconnected. H. W. M.

PAULETE AND ROY

Theatre—*City.*
Style—*Gymnastic.*
Time—*Six minutes.*
Setting—"*Three.*"

Two men, one straight, one comic, do a series of feats on the rings and a trapeze bar hooked between the two. Of these the only one worthy of special comment was a head stand on the bar.

Small time opening turn with nothing to make it stand out as such or feature from either an artistic or commercial selling point. The comedy is very weak and the comedian does not do enough gymnastic work. H. W. M.

NIP AND FLETCHER

Theatre—*Proctor's, 23rd Street.*
Style—*Singing and dancing.*
Time—*Ten minutes.*
Setting—"*One.*"

Two men in nothing more than a weak number two, small time act. The dancing is very ordinary with the exception of the solo dance by the blonde chap which drew a hand.

That bit from "The Coming Man" or "Shadow," as it is sometimes called, was old with small town shows twenty-five years ago. H. W. M.

"PASSION FLOWER" GOING OUT

Nance O'Neill begins her third season this week in "The Passion Flower." The play opens up-State and will then tour the country all the way to the Coast.

A Little Birdie Whispered It To Me
A New "One Step" Novelty Song
WRITTEN and PUBLISHED
By Jack Snyder
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PUBLISHED FOR BAND & ORCHESTRA
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"American Singer of American Songs"
CHARLES H. EMBLER
At the Piano
Direction
PETE MACK

P. O'MALLEY JENNINGS AND WM. HOWLAND
Open Keith's Syracuse, Aug. 29 Dir. FRANK EVANS

ORCHESTRA NEWS

SLAFER LEFT $5,500

The will of the late Prof. William E. Slafer, who was known to the theatrical world as an orchestra leader and who was for many years musical director of the Hyde & Behman Theatre, left an estate of $5,500 to his seven children. The will was filed for probate in the King's County Surrogate's Court last week.

$5,500 of the estate is in realty, and $500 in personalty, according to the will. The estate will be equally divided among the seven children of the late musician.

HICKMAN'S BAND FOR "FOLLIES"

San Francisco, Cal., Aug. 22.—Art Hickman's Jazz Band will close its season at St. Francis Hotel at the end of this month, and open at the Ambassador Hotel, Los Angeles. In March, they go to the Ambassador, Atlantic City, followed by the "Ziegfeld Follies" engagement contracted for on their last appearance in New York.

JAZZ BANDS FOR LONDON

Two American jazz and concert orchestras are being sent to London, England, by D. Sherbo. One of the combinations will go to the Ciros Club under the leadership of Jack Beck. The other to the fashionable Savoy Hotel, under the leadership of Willie Lannin, brother of seven other Lannins who are all musicians and leaders.

GOLDMAN CONCERTS END

The last five concerts by the Goldman Concert Band will be given this week from Monday to Friday at the Columbia University. Mr. Goldman's season has been very successful, and it is planned that his engagement for next year will provide for more concerts.

STRAUSS TO ARRIVE IN OCTOBER

Richard Strauss, the famous composer, is expected to sail for New York on October 19, on the *Adriatic*. He will fulfil a two months' engagement in America, during which he will conduct works of Weber, Mozart, Wagner, Debussy, Berlioz and Sabata.

MACK IS ORCHESTRA MGR.

Chicago, Ill., Aug. 29.—Gene Mack has been placed in charge of the Orchestra department of the T. Dwight Pepple Agency. Mack formerly managed the engagement department for the same circuit.

WHITEMAN NIGHT AT CLUB

On September 1st the Little Club will hold a Paul Whiteman night. It will be given by theatrical celebrities and Paul Whiteman and his famous orchestra will be heard.

WIRELESS GIVING CONCERT

The Wireless Orchestra, formerly known as Noxola Syncopated Orchestra previous to giving the wireless telephone concert last April, which was heard by over 200,000 people within a radius of 1,700 miles on the high seas as well as on land, will give another concert over the wireless telephone the early part of next month. After that arrangements may be made to have the band give regular concerts to ships, etc., and other stations operated by the Ship Owners' Radio Service Corporation.

BRUSH IN NEW RESORT

Clint Brush's Orchestra has closed at Al Tearney's Auto Inn, Chicago, and has opened at the new "Bulldog and Whistle," Dining and Dance Palace, at Wilson Avenue and the lake. The place is one of the largest and most attractive of Chicago resorts.

BRODERICK CLOSING

Broderick's Novelty Orcestra will close their highly successful season at Midway Park, Jamestown, New York, on Labor Day. The orchestra will go on tour after that date, under the management of Harry Teets, opening at Warren, Ohio, September 8th.

MILLER FOR "FOLIES BERGERE"

Ray Miller and his Black and White Melody Boys, who have been playing throughout the Summer at the Cafe Beaux Arts, Atlantic City, will open Thursday night, September 15th, at the Folies Bergere, New York.

CLEVELAND LEADER IN NEW YORK

H. A. Thow, leader of Thow's Syncopators, playing in Cleveland, is in New York for a week's vacation, during which time he is keeping an eye open for new ideas.

GRUEBER WITH "SCANDALS"

Milton "Ignatz" Grueber has been signed as orchestra leader with George White's "Scandals," the last year production which will be sent on the road this season.

FOX BROS. AT BAYSIDE

Six Fox Brothers' orchestra have opened at Stalders Inn, Bayside, L. I. Sam Fox, who until recently was in vaudeville is leader of the combination.

LEON KOPMAN MARRIES

Leon Kopman, musical director at His Majesty's Theatre, Montreal, was married August 15, to Miss C. Cohen, a non-professional.

DO DREAMS COME TRUE?
The Melody Ballad That's Sweeping the Country. Let's Send You Your Copy—It's a Hit!
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Large and Small Offices and Studios for Rent
In the heart of the theatrical district. Will divide to suit tenants
BROADWAY CENTRAL BUILDING
51ST STREET AND BROADWAY NEW YORK

VAUDEVILLE NEWS

WINDSOR ATTRACTIONS BOOKED

Recent activities of the Walter Windsor Attractions include arrangements for the opening of the first of their shows on the newly formed cabaret circuit at the Mayflower Restaurant Thursday, September 1st, the revue entitled "Musical Artists" including Velma Addison, Jack Young, Lillian Pearl, Dolly Attias, Fred Carson, Leon St. Clair, Alice Loeffler, Helen Loeffler, " Pat" King, Peggy Keithley, Carol Quinn, Helen Mayar, Eula Hansson and Edna Lange.

The second will open September 3rd at Somers Rockaway Avenue, Brooklyn, entitled "Cooking Up Fun," with 15 people, the third at the Picadilly, Brooklyn, September 10th, and the fourth and fifth at the Nankin Garden, Newark, and Shanleys, New York, opening simultaneously September 15th.

In addition the "The Dominoe Five" have been booked for the Celestial Cafe at 125th and 7th Avenue, "Ray's California Ramblers," who have been playing at Atlantic City, placed for an early opening on Broadway and Mack and Nelson booked to replace Raymond and Schramm, who left Reisenweber's recently.

JACK WITTAKER ILL

Chicago, Ill., Aug. 29.—Jack (Scotty) Wittaker, formerly a popular vaudevillian and a singer of Scotch melodies, is seriously ill at Dunning, where he has been confined for the past year. Attending physicians claim that he will not live longer than four weeks. He is in destitute circumstances. Friends caring to communicate with him can do so by writing to Dunning Institution, Dunning, Ill.

BOHEMIAN NIGHTS START OCT. 3RD

The Sunday "Bohemian Night" dinner entertainments and dances will be resumed at the National Vaudeville Artists Club on the first Sunday in October, the date being the third of the month. The Sunday and Thursday evening dances will also be resumed on that evening.

The date for the reopening of the Tommy Gordon "Clown Nights," has not been decided as yet.

STOCK PLAYERS IN VAUDE.

Syracuse, Aug. 27.—Harold "Hall" Salter, who was leading man with the Knickerbocker Players here last season, and Ralph Murphy, stage manager for the same company at the same time, will be seen at Keith's vaudeville theatre next week in a new sketch with Margaret Cusack, called "Lee's Surrender." Murphy, who is a graduate of Syracuse University, wrote the piece.

INJURED IN AUTO ACCIDENT

Chicago, Ill., Aug. 29.—John Elton, a vaudeville actor, was knocked down by a taxicab in this city Friday evening and seriously injured. Elton was on his way to play an engagement when the accident overtook him. The taxi driver is being held by the local police, who are awaiting the outcome of the actor's injuries.

CRANE OPENS IN VAUDEVILLE

San Francisco, Aug. 27.—William H. Crane, the legitimate actor, began a tour of vaudeville over the Orpheum circuit here last week, in a sketch called "The Mayor and "the Manicure."

COLLINS AND ROSEN TOGETHER

Johnny Collins, who left the Keith office recently, and severed his connections with the Alf. T. Wilton office, has gone into partnership with Irwin Rosen, under the firm name of Collins and Rosen, Inc. Collins was reported to have connected with the booking department of the Shuberts, but this was denied at his offices this week. The firm of Collins and Rosen will act as artists' representatives, managers, and will also produce acts. Their offices are in the Candler Bldg.

AVIATOR FOR VAUDEVILLE

Chicago, Ill., Aug. 29.—Lieut. Shoemaker, aviator, who flew continually over Chicago during the Pageant of Progress, is preparing to enter vaudeville with his parachute leaping dog "Bing." He will present motion pictures of his various flights and parachute leaps in conjunction with a specially written monologue. Shoemaker will appear in a loop theatre in September.

ATWELL IS PRESS AGT.

Ben H. Atwell, formerly publicity director of the New York Hippodrome, and also the Capitol Theatre, and recently one of the executives of the Chicago Opera Company, has been appointed head of the Promotion Bureau for the Shubert Vaudeville Circuit. He will take charge of the publicity for the Shuberts immediately.

BAKER WITH "FOLLIES"

Phil Baker has recovered from an attack of neuritis in his foot, which laid him up for a week. He began rehearsals this week in the "Greenwich Village Follies," the cast of which he will join in Baltimor on September 8th.

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VAUDEVILLE BILLS

(Continued from page 21)

NEW LONDON, CONN.

Pelle & Pelle—Will Kennedy—Jean & White—Demarest & Doll—Three Mahle—Terrier—Dixie Hamilton—Stevens & Kinn—Sully & Kennedy.

NEWPORT, R. I.

(First Half)—Baxley & Porter—Maxon & Gayeen—Melnotte Duo. (Second Half)—Story & Clark—Spencer & Rose—E. Frasere.

PATERSON, N. J.

King & Irwin—Newell & Most—Selma Braatz—Bert Green.

PITTSBURGH, PA.

Chas. Carson—Sweeney & Rooney—Mast Kiddies—Wallace & Ward—Royal Caledonian Six—Joe Martini—Larsen & Noble.

PITTSBURGH-JOHNSTOWN

Crumbley & Jones—Dancing Hogens—Violet Lewis—Timely Revue—Willis.

JOHNSTOWN-PITTSBURGH

Melva Kelma—H. & P. Oakes—Stanley & Wilson Sisters—H. & J. Chase—Canaris & Cleo.

PITTSFIELD, MASS.

(First Half)—Three Eddy Girls—Peel & Corving—Will & Mary Rogers—Seven Honey Boys. (Second Half)—Geo. Alexander Co.—James J. Morton—Ramsdell's Duo.

QUEBEC, CANADA

The Parshleys—Adler & Dunbar—Ileen Sheridan—Dancing McDonalds—Robinson Baboons.

READING, PA.

(First Half)—Stanley & Caffrey—Hart, Wagner & E.—Toto—Hampton & Blake—Elsie & Paulson. (Second Half)—Redford & Winchester—Nerritt & Brindell—Dalton & Craig—Primrose Trio—Annabelle.

SCARBORO

Montrose & Nelson.

SHENANDOAH, PA.

(First Half)—Norbert Lotta—McDermot & Vincent—George Hall—Jack Gregory Co. (Second Half)—Melba Sisters—Marg. Sumner—Alexander & Fields—The Bradnas.

SOUTH NORWALK, CONN.

Big Trio—L. & A. Roth—Rudell & Dunigan—Loney Haskell—Hanko Jass.

SYRACUSE, N. Y.

(First Half)—Stewart & Mercer—Wilson & Wilson—Sandy Shaw—Bobby Jarvis Co.—Furman & Nash—Adelaide Bell Co. (Second Half)—Will & H. Brown—H. & G. Ellsworth—Hanneford—Bungalow Love—Brown G. & Teehan.

TORONTO, CAN.

Camilla's Birds—Black & O'Donnell—Stagpool & Spring—Carl & Inez—Gladys Dekmar—Franklin Bros.

UTICA, N. Y.

(First Half)—Big Three—Geo. Alexander Co.—Frank Gabb—Princeton & Watson. (Second Half)—Wm. & M. Rogers—Millicent Mower—Furman & Nash—Reynolds Trio.

WHEELING, W. VA.

(First Half)—Raymond Wilbert—Kaufman & Lillian—Geo. & M. LeFevre—Bud & J. Gray—Leo Haley—Larimer & Hudson—Leona Lamar. (Second Half)—Wallace & Edwards—Leona Lamar—Elm City 4—Roy & Arthur—Beth Veri Co.

YORK, PA.

(First Half)—Redford & Winchester—Merritt & Bridnell—Dalton & Craig—Primrose Trio—Dummies. (Second Half)—Zigler Twins—Hart Wagner & Ellis—Toto—Morgan & Binder—Elsie & Paulson.

W. V. M. A. CIRCUIT

CHICAGO, ILL.

American—Howard & Jean Chase Co.—Milt Collins—Lloyd & Rubin—Higgins & Braun.

Harper (First Half)—Helen Staples—Ed. Janis & Co. (Second Half)—Alf. Ripom—Olga-Mishka Co.

Kedzie (First Half)—The Brightons—Flanders & Butler—Permaine & Shelley—Cotton Pickers—Alf. Ripon—Bronson & Howard. (Second Half)—Medley & Dupree—Wiaman & Berry—Manian & Arnold.

Empress (First Half)—Wilfred & Dubois—Waiman & Berry—Milton — Lehman—A Touch in Time—Si Jenks—Girls of the Altitude. (Second Half)—Will & Gladys Ahearn—Clifton & Kramer—Three Minstrel Misses—Kerville Family.

Avenue Theatre (First Half)—Medlet Dupree—Chas. Barney & Co.—Tableaux d'Art. (Second Half)—Friedlander Trio—Gans & Perkins—Delbridge & Kramer—Four Musketeers.

Lincoln (First Half)—The Golden Bird—Minstrel Monarchs—Briscoe & Rauh—Gautier's Toy Shop. (Second Half—Eddie Hume & Co.—Fred V. Bower's Song—Revue—Bensee & Baird—Joe Bennett.

ALTON, ILL.

Hippodrome (First Half)—E. J. Moore & Co.—Steeds Septette. (Second Half)—Craig & Catto—Beatrice Morrell & Co.

BELLEVILLE, ILL.

Washington Theatre (First Half)—Dancing Labarbes—Lapine & Emery—Kipp & Kippy. (Second Half)—Frank & Gracia Demont—Williams & Howard—Tripoli Trio.

BLOOMINGTON

Majestic (First Half)—Billy Aloha & Girlie—Van & Vernon—Keno, Keyes & Melrose. (Last Half)—Lind Bros.—Nelson & Madison—Ed. Janis Revue.

CHAMPAIGN

Orpheum (First Half—Cliff Bailey Duo—Frank & Gracie Demont—Fisher & Lloyd—Hirschoff's Fantasy Revue—Jack Osterman—Four Camerons. (Second Half)—Orville Stamm—Flanders & Butler—The Cotton Pickers—Si Jenks—Marshall Montgomery & Co.—Lorraine Sisters.

CEDAR RAPIDS, IA.

Majestic (First Half)—Follis Sisters—Billy Miller & Co.—Al. Abott—Rosa King Trio. (Last Half)—Frazier & Peck—The Question—Avey & O'Neill—Hanson & Burton—Sisters.

DES MOINES

Majestic (First Half)—George and Nellie Fosto—Le Roy and Mabel Hartt. (Second Half)—Warner & Cole—Dave Manley—Maxwell Quintette.

DAVENPORT

Columbia (First Half)—The Question—Momi Kalama & Wm. Kao—Avey & Oneil—Hanson & Burton Sisters. (Second Half)—Pierlot & Scofield—Flo & Ollie Walters—Permaine & Shelley—Fall of Eve—Geo. Morton.

DECATUR

Empress (First Half)—Bennington & Scott—Nelson & Madison—Jos. E. Howard & Ethelyn Clark—Jas. "Fat" Thompson—Kate & Wiley. (Second Half)—Kitty Thomas—Austin & DeLaney—Hirschoff's Fantasy Revue—Milt Collins—Smiling Billy Mason—Hong Kong Mysteries.

ELGIN

Rialto (Second Half)—Girls of the Altitude—Shriner & Fitzsimmons—Kalama & Kao.

E. ST. LOUIS, ILL.

Erber's Theatre (First Half)—Irene & Douglas Carbrey—Geo. Dameral & Co.—Craig Catto—Blossoms. (Second Half)—Lapine & Emery—Swiss Song Birds—Gagg & White—Gardiner's Maniacs.

EVANSVILLE

Grand—Wilbur & Adams—Transfield Sisters—Browning & Davis—Nash & O'Donnell—Harry Cooper—Corinne & Co.

GALESBURG

Orpheum (First Half)—Sullivan & Mack—Fiske & Lloyd—Bally Hoo Trio. (Second Half)—Kennedy & Davis—Chas. Semon—Marlette's Manikins.

KANSAS CITY

Globe (First Half)—John and Ella Burke. (Second Half)—Syncopated Feet—Williams & Culver—Jean Gordon Players—Akin Ambrose & Loomis—Two Edwards.

JOLIET

Orpheum (Sunday)—Waiman & Berry—Ray Conlin—Jos. E. Bernard & Co.—Taylor, Macy & Hawks. (First Half)—Shriner & Fitzsimmons—Olga-Mishka & Co.

LINCOLN, NEB.

Liberty (First Half)—Rinehart & Duff—Dancing Cronins—Sol Berns. (Second Half)—Russell & Russell—Peters & West—Holly.

OTTAWA

Gayety (Sunday)—Sullivan & Mack—Fiske & Lloyd—Shriner & Fitzsimmons—Bally Hoo Trio.

OMAHA, NEB.

Empress (First Half)—Peters & West—Holly. (Second Half)—Kale & Indetta—Harry Hayward & Co.—Nifty Trio—Zemater & Smith.

RACINE

Rialto (First Half)—Four Lunds—Kerville Family. (Second Half)—The Brightons. (Sunday)—Knowles & Hurst—Six Musical Amadons—Billy Broad.

ROCKFORD

Palace (First Half)—Ray & Fox—A Trip to Hitland—Billy Broad—Jack Hedley Trio. (Second Half)—Tozart—Follis & Leroy—Coscia & Verdi—Jos. E. Bernard & Inez Ragam—Al. Wohlman—Billy Leightelle—Revue.

ST. JOE, MO.

Crystal (First Half)—Syncopated Feet—Williams & Culver—Jean Gordon Players—Akin Ambrose & Loomis—Two Edwards. (Second Half)—Rinehart & Ruff—Sol. Berns.

SIOUX FALLS, S. D.

Orpheum (First Half)—Kale & Indetta—Harry Hayward & Co.—Nifty Trio. (Second Half)—Maureen Englen.

SO. BEND

Orpheum (First Half)—Wintergarden Four—Joe Bennett. (Second Half)—Wilfred Bois—Howard & Jeane Chase Co.—Sandy Shaw—Briscoe & Rauh—Patricola & Delroy.

SPRINGFIELD

Majestic (First Half)—Orville Stamm—Austin & Delaney—Fred V. Bowers Song Revue—Marshall Montgomery & Co.—Sandy Shaw—Hong Kong Mysteries. (Second Half)—Cliff Bailey Duo—Bennington & Scott—Chamberlaine & Earl—Jos. E. Howard & Ethelyn Clark—Jas. "Fat" Thompson—Four Camerons.

PEORIA

Orpheum (First Half)—Smiles—Chamberlain & Earle—Flo & Ollie Walters—Fall of Eve—Bensee & Baird—Lorraine Sisters. (Second Half)—One to Fill—Keno, Keys & Melrose—Higgins & Braun—Van & Vernon—Jack Osterman.

STREATOR

Plumb (Sunday)—Billy Aloha & Girlie—Gus. Erdman—Van & Vernon—Keno, Keyes & Melrose.

QUINCY

Orpheum (First Half)—Kennedy & Davis—Chas. Semon—Marlette's Manikins. (Second Half)—Sullivan & Mack—Fiske & Lloyd—Bally Hoo Trio.

TERRE HAUTE

Opening Hippodrome—Prof. Peake & Family—Animated Blockheads—Jack Lee—Phina & Co.—Finlay & Hill—The Carnival of Venice.

TOPEKA

Novelty (First Half)—Capman & Capman—Josselyn & Turner. (Second Half)—John and Ella Burke.

WATERLOO

Majestic (First Half)—Pelert & Scofield—Warner & Cole—Dave Manley—Maxwell Quintette. (Second Half)—Monahan & Co.—McCormick & Loretta—Billy Miller & Co.—Marion Gibney.

PANTAGES CIRCUIT

WINNIPEG

Pantages—Rekoma—Will Morrissey—Little Caruso & Co.—Walton & Brandt—Kane, Morey & Moore.

REGINA AND SASKATOON

Pantages—Georgalis Trio—Lester & Moore—Chody, Dot & Midge—Al. Shayne—Three Kanazawa Bros.

EDMONTON

Pantages—Paul Sydell—Carleton & Belmont—Mary Riley—Petite Revue—Walters & Walters—Powell's Troupe.

CALGARY, ALBERTA

Pantages—Edge of the World—Sonia De Calve—Amoros & Jeannette—Tale of Two Cities—Barry Owen—Pekinese Troupe.

GREAT FALLS AND HELENA

Pantages—Gilbert & Sauls—Stateroom 19—Lew Wilson—Little Cafe.

BUTTE AND MISSOULA

Pantages—Rose & Moon—Agnes Jons Co.—Harry Tsuda—Three Kuhns—Rising Generation.

SPOKANE

Pantages—King Saul—Arras Sisters—Ross Wise Pantages Opera Co.—Joe Whitehead—Clemenso Bellings.

WALLA WALLA AND N. YAKIMA

Pantages—The Cromwells—Burns & Lorraine—Stan & May Laurell—Jan Rubini—White, Black & Useless.

SEATTLE

Pantages—Wire & Walker—Lew Hoffman—Gloria Joy & Co.—Davis & McCoy—Hanky Panky.

VICTORIA

Pantages—Scamp & Scamp—Jack & Murray Gray—Carl Emmy's Pets—Shelton Brooks—The Mimic World.

VANCOUVER

Pantages—Dorothy Morris Trio—Pantzer Sylva—Canary Opera—Dixie Four—Good Night, London.

TACOMA

Pantages—Three Deslys Girls—Avalon Trio—Lydia McMillan & Co.—Bobby Henshaw—Jarvis Revue—The Willie Brothers.

PORTLAND

Pantages—Baggett & Sheldon—Murdock & Kennedy—Three Keltons—Richard Francis—Under the Apple Tree.

TRAVEL

Pantages—Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—Three La Grohs.

SAN FRANCISCO

Pantages—Gallini & Co.—Gus Elmore & Co.—The Bandit—Eva Tanguay—Anita Arliss & Co.

OAKLAND

Pantages—Frawley & West—Hayes & Lloyd—Harmony Land—Clay Crouch—The Greenwich Villagers.

LOS ANGELES

Pantages—The Shattucks—Stein & Smith—Cigianne Troupe—Noodles Fagin—Long Tack Sam.

SAN DIEGO

Pantages—Little Nap—Pepino & Perry—Prediction—Dancing Davey—The Gay Little Home.

LONG BEACH

Pantages—Amorous & Obey—Hollis Sisters—Lillian Ruby—Clifford Wayne Trio—Jarvis & Harrison—Pearls of Pekin.

SALT LAKE

Pantages—Brown & Herr—Chad & Monin Huber—F. Blondell & Co.—Chuck Haas—Japanese Romance.

OGDEN

Pantages—Mack & Williams—Cleveland & Dowry—Joe Roberts—Posters Pierrots—Dobbs, Clark & Bare—Making Movies.

DENVER

Pantages—Phil. La Tosca—Rhoda & Crampton—Martha Hamilton & Co.—Gallerini Sisters—The Love Shop.

MARCUS LOEW CIRCUIT

NEW YORK CITY

State Theatre (First Half)—Paul & Walter Navarre—Babe La Tour & Co.—Futuristic Revue—Callahan & Bliss—St. Clair Twins & Co. (Last Half)—Stanley & Elva—Lambert & Fish—Sherlock Sisters & Clinton—Foley & O'Neill—Mme. Rialta & Co.

American (First Half)—West & Van Sickler—Donovan & Haskell—Wilson & Larson—Jimmy Lyons—Quinette Hughes & Co.—Howard & Brown—Grace & Eddie Parks—Clayton & Lennie—Degnon & Clifton. (Second Half)—Allero—Kelly & Johnson—Healy, Reinhardt & Gordon—Mack & Nelson—Grazer & Lawlor—Garfield & Smith—Leigh De Lacey & Co.—Race & Edge—Vee & Tully.

Victoria (First Half)—Billy Kinkaid—Fiske & Fallon—Business Is Business—Philbrick & De Voe—Put & Take. (Second Half)—Hart & Helene—Beaumont & King—Playmates—Callahan & Bliss—Kallaluhi's Hawaiians.

Lincoln Square (First Half)—Le Belge Duo—Joe & Clara Nathan—Douglas Flint & Co.—Collins & Pillard—Jack Martin Trio. (Second Half)—Hashi & Osai—Jennings & Melba—Cumby & Brown—Rolland & Ray—Pep-O-Mint Revue.

Greeley Square (First Half)—Wardell & La Coste—Al. Carpe—Casting Lloyds—Chalis & Lamberti—Grazer & Lawlor—Mack & Nelson. (Second Half)—Harry & Lola Stevens—Dugal & Leary—Duke's Mixtures—Philbrick & De Voe—St. Clair Twins & Co.

Delancey St. (First Half)—Hori & Nagami—Gertrude George—Pep-O-Mint Revue—McCormack & Winehill—Ruth Fifer & Co. (Second Half)—Little Yoshi & Co.—Al. Carpe—Ector & Deva—Rueben & Gold—Jack Martin Trio.

National (First Half)—Hart & Helene—Mammy—Lambert & Fish—Welcome Home—Lilette & Co. (Second Half)—Bell & Eva—Babe La Tour & Co.—Business Is Business—Hughie Clark.

Orpheum (First Half)—Hashi & Osai—Harry & Lola Stevens—Kallaluhi's Hawaiians—Garfield & Smith—Stevers & King—Foley & O'Neil. (Second Half)—Billy Kinkaid—Fiske & Fallon—Fox & Kelly—Frank Terry—Paisley Noon & Co.

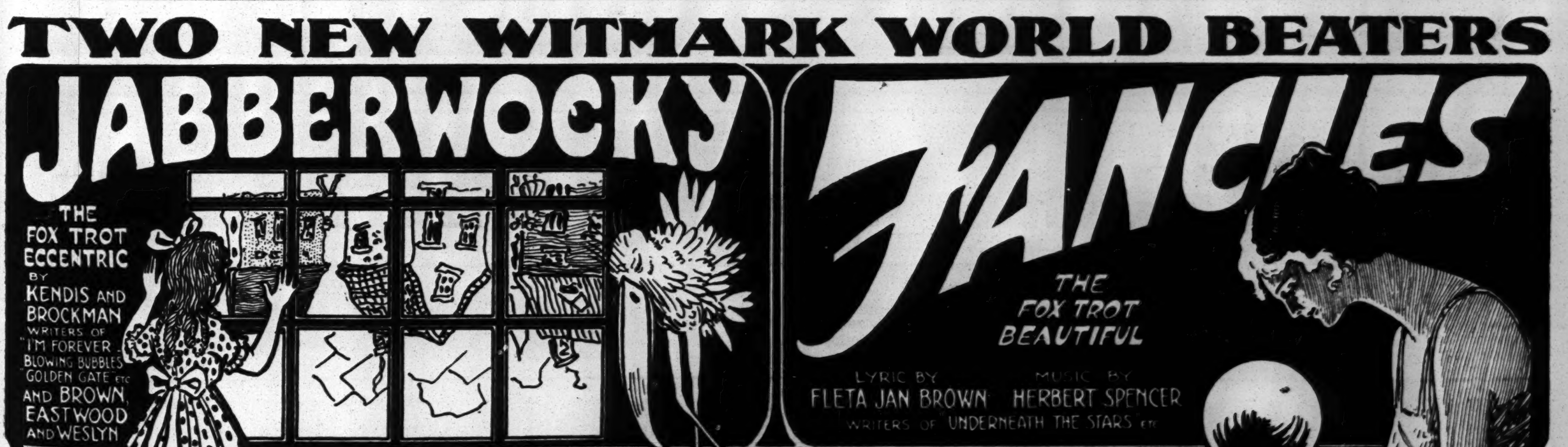
Boulevard (First Half)—Little Yoshi & Co.—Dugal & Leary—Bond Berry & Co.—Frank Terry—Dance Creations. (Second Half)—Stevens & King—Gertrude George—Welcome Home—Collins & Pillard.

Avenue B (First Half)—Cordini—Jennings & Melba—Hydes Revue—Baker & Rogers. (Second Half)—Nora Jane & Co.—Dave Gardner—Gould's Jolly Jesters—Mally & O'Brien—Cook, Mortimer & Harvey.

BROOKLYN

Metropolitan (First Half)—Stanley & Elva—Cumby & Brown—Fox & Kelly—Race & Edge—

(Continued on page 29)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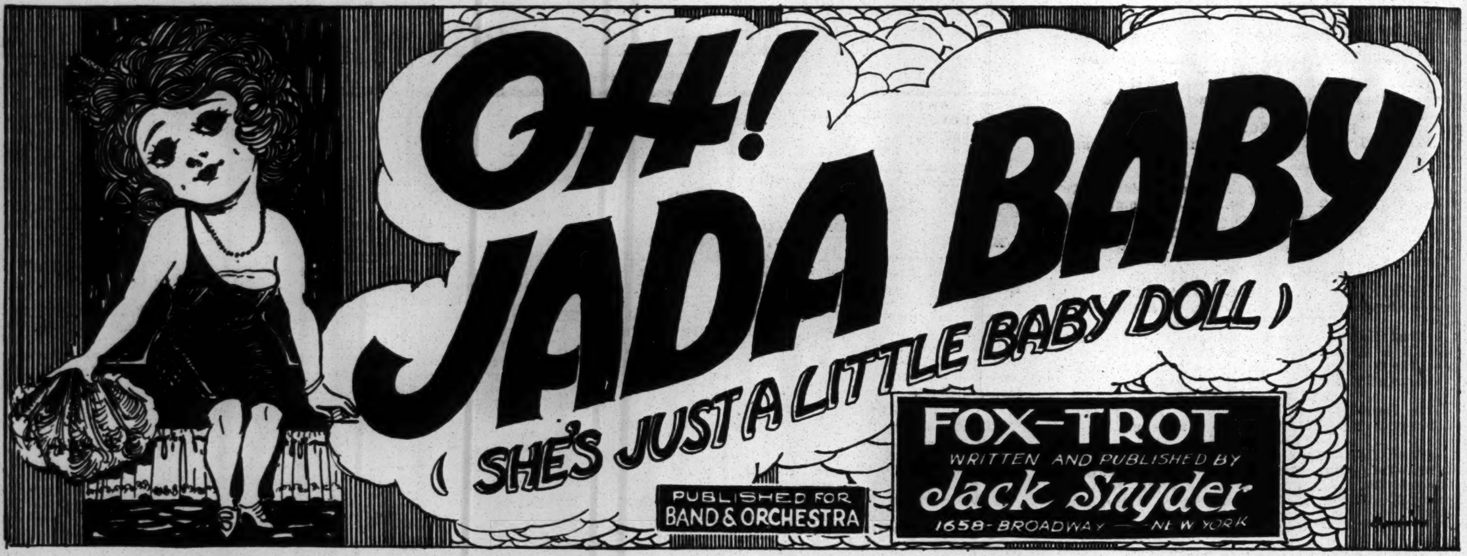

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FLORENCE PERRY
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IN A CHINK EPISODE DIRECTION—W. HENNESEY

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FILM FLASHES

The Film Salesmen's Social Club was incorporated last week.

Richard A. Rowland, president of Metro, will sail for Europe on Sept. 22.

Hector Turnbull sailed for Europe last week, for a tour of England and the Continent.

John LeRoy Johnson will be the house manager for the new Friedman Theatre in St. Paul.

"The Shark Master," in which Frank Mayo is starred, will be released in a few days by the Universal.

"Over the Hill," Fox feature, opened in San Jose, California, last week, with a $1 top, but dropped to fifty cents.

Gladys Valerie, one of the principals in Realcraft's latest comedy "Eastern Breeze," is vacationing on Block Island, R. I.

Alex Beyfus has booked the initial showing of his new Martin Johnson feature at the Capitol during the week of Sept. 11.

"The Birth of A Nation," the great Griffith picture which was revived recently is to be sent out to tour the country again.

Lowell Sherman has been added to the cast of "Grand Larceny," the Albert Payson Terhune story which Goldwyn is producing.

Barbara Bedford has been added to the list of William Fox stars. She has signed a contract with the Fox corporation for a long term.

A two-story vaudeville and motion picture theatre is to be built at a cost of $250,000 at Webster avenue and 169th street, by S. B. Steinmetz.

The first picture to pass the drastic censorship rulings of the New York Motion Picture Commission was Charles Ray's "A Midnight Bell."

Clara Smith Hamon, who was acquitted of murdering Jake L. Hamon, was married last week to John W. Gorman, the motion picture director.

Martha Mansfield will be seen in Selznick pictures once again. She has been called from her engagement in vaudeville to support Conway Tearle.

Director William Nigh is working on his fourth big production in four months, his latest work being "Her Daughter-in-law," starring Vera Gordon.

Charles Chaplin is on his way to New York and after a week spent in the city will sail for England where he plans to spend a long vacation.

Doris Kenyon, who starred on stage and screen in "Romance" and other plays, will be Conway Tearle's leading woman in "Shadows of the Sea."

Forest Halsey, the well known author and scenario writer will have the distinction of having two successful screen plays on Broadway this month.

Eugene O'Brien will have a new leading lady in "Chivalrous Charlie." She is a girl named Nancy Deaver and this is the first time she has played leads.

William Fox has closed a deal with Charles Dillingham for the exhibition of five Cylde Cook comedies at the Hippodrome, for a run of five weeks each.

Victor Fleming, one of the best known directors in the industry has signed a contract with Paramount and has been assigned to direct Agnes Ayers in her first picture.

Before undertaking his coming stage season, George Fawcett appeared with Eugene O'Brien in "Chivalrous Charley" with Faire Binney the Selznick's star leading lady.

Ralph Spence, who wrote the titles for William Fox' production on "A Connecticut Yankee," has been engaged to write the titles for Katherine McDonald's "Stranger Than Fiction."

Arthur H. Jacobs announces that on September 1st, he will sever his connections with Max Hart. He will then make a trip to Chicago where he plans to spend a short vacation.

Virginia Valli has been engaged by Goldwyn to play the leading feminine role in John Frederick's "His Back Against the Wall," opposite Raymond Hatton who has the principal role.

Ruth Dwyer has been engaged to play the lead in Jack Noble's new picture "Big Timber." Miss De Sacia Mooers will play the heavy lead and James McDuff will play the character lead.

"No Woman Knows," Tod Browning's Universal-Jewel production of Edna Ferber's novel "Fanny Herself" is to have a Broadway run, beginning September 4, at the Central Theatre.

Claude Gillingwater will remain in Los Angeles to continue his film work. His next motion picture role will be in Jackie Coogan's first independent picture which will be called "The Boy."

Charlotte Walker helped to swell the fund of the steamer *La France*, when an autographed photo of hers sold for $30 at a concert on the boat while en route to France. Miss Walker is now in Paris.

Betty Compson's next picture to be started immediately after the completion of "The Woman in the Case" will be "The Little Minister," Sir James Barrie's famous play, in which Maude Adams starred.

Director R. William Neil has just completed the exterior scenes of "The Iron Trail," the screen version of the Rex Beach novel, at Lake Denmark, N. J. The film will be released by the United Artists this fall.

Cosmopolitans Productions have begun work on "Sisters," the Kathleen Norris novel which E. L. Sheldon adapted for the screen. Seena Owen will play the leading feminine role; Matt Moore the leading male part.

Jefferson W. Asher, secretary of the San Francisco Amusement Co., has taken over the Savoy Theatre in San Francisco for the coming season, and opened it with "Quo Vadis" as the first attraction on August 28.

Marjorie Prevost, sister of Marie, arrested for speeding her motor, ignored the court summons and has been hailed with a bench warrant. She is the first of the film folk to be caught in Los Angeles' new police net.

"A Man of Stone" has been completed by Selznick, starring Conway Tearle. In this feature Martha Mansfield will return to the screen. The leading woman, however, is Betty Howe who typifies an East Indian girl.

The Goldwyn Corporation has closed a proposition covering the distribution of Goldwyn pictures in France and Belgium. The deal was closed by Arthur Ziehm, Goldwyn's general representative for continental Europe.

Niles Welch has signed a long-term contract with Selznick to appear as leading man in stock. He has lately appeared opposite Elaine Hammerstein in Remorseless Love" and "The Way of a Maid," her latest offerings.

Ralph Ince has just completed the direction of Conway Tearle in "A Wide-Open Town." Faire Binney was leading woman using what time she could find between performances of "The Teaser" at the Playhouse, New York.

Norma Talmadge is back at her studio after a three month's vacation. She will begin work on "Smilin' Through," in which Jane Cowl was seen on the legitimate stage. Harrison Ford will be seen in support of Miss Talmadge.

"Blind Hearts," the feature picture which marks the initial offering of Hobart Bosworth Inc., was completed last week. Mr. Bosworth who starred in it, has pronounced it the most satisfactory picture in which he has ever appeared.

Grace Griswold, who for some time has been known as an actress, author, and dramatist, recently made her debut in the silent drama as "The Duchess of Glastonbury," in the production of "Disraeli." This is her first appearance on the screen.

Robert Elliot, who has just completed a picture engagement supporting Pearl White has been engaged by Lee Kugel to play the leading male role in Kate McLaurin's new play "The Six-Fifty." The piece will be seen in one of the big Broadway houses early this fall.

H. F. Jans of the Jans Productions Inc., has concluded negotiations with Mr. Sam Grand, president of the Federated Film Exchange Inc., of New England, by which Mr. Grand has bought for his territory the specials "Man and Woman," and "The Amazing Lover."

William H. Tooker, the veteran character lead, has just completed work in the leading role of "The Power Within," the new feature produced by the Uplift Film Company of Philadelphia. Some of the scenes were taken at Hog Island yards.

Monty Banks, who is starred in the new Federated-Warner comedies is making personal appearances in New York theatres. He is appearing in conjunction with the exhibition of his comedies. His next release will be "Peaceful Alley" which will be available September 15th.

Lupino Lane, the English comedian and pantominist who appeared here last season with "Afgar," returned this week to rejoin that play. After ending his engagement with "Afgar," Mr. Lane goes to California to begin a long contract with William Fox in a series of screen comedies.

A. J. Moeller, general manager of the Motion Picture Theatre Owners of America will begin his new duties on September 1st.

Mr. Moeller, as general manager of the Michigan Motion Picture Exhibitors' Association, has attracted much attention by his achievements as a business organizer.

Lowell Sherman has been added to the cast of "Grand Larceny," the Albert Payson Terhune story which Goldwyn is producing. The cast for the picture now includes Elliott Dexter, Claire Windsor, Tom Gallery, Roy Atwell, Richard Tucker and Lowell Sherman, which sounds interesting and promising.

Henry B. Walthall, male star of the far-famed "Birth of a Nation," heads the big cast of "Flower of the North," the special production which Vitagraph is filming under the direction of David Smith. Pauline Stark co-stars with Mr. Walthall. The picture is an adaptation of one of the best-known stories of James Oliver Curwood, whose tales of the North have made him famous.

Jack Mulhall, who was leading man for Viola Dana in the production of E. Scott Fitzgerald's "The Offshore Pirate," has been engaged to play opposite the little star in her newest picture, "The Fourteenth Lover," an adaptation by Edith Kennedy of a story by Alice D. G. Miller. Miss Dana will be seen as a frivolous girl of great wealth, who falls in love with her gardener. Mr. Mulhall will be the gardener.

Warburton Gamble, well known on the stage and screen, has been cast in the heavy role in the Paramount picture "Dangerous Lies," which Paul Powell is directing in Paramount's London studio, from E. Phillips Oppenheim's original story. This is not Gamble's first appearance in a Paramount picture as he played important roles in "The Cost," starring Violet Heming, "The Invisible Pond," and in Elsie Ferguson's picture, "A Society Exile."

Irving Thalberg, general manager at Universal City, accomplished the almost impossible feat of constructing a huge playhouse, a replica of New York City's Metropolitan Opera House, in the record time of four weeks. Of course, only wood and plaster were used in the construction, but the theatre is practical in every way, and, during the filming of scenes in "Reputation," the Priscilla Dean super-feature, held more than 2,000 persons with absolute safety and comfort.

GOVERNOR AGAINST CENSORSHIP

ATLANTIC CITY, N. J., Aug. 29.—Governor Edwards assured the motion picture owners at a banquet given at the Hotel Traymore here, he would veto any restrictive measures that would have to do with motion-picture censorship.

Owners of theatres from eastern Pennsylvania, southern New Jersey and Delaware were aroused to enthusiasm by the governor who spoke of the motion pictures as one of the greatest present forces for good or evil.

"It is to your interest to put over clean, fine pictures," he said, "and you don't need any censor for that.

"If I were a politician," he continued, "I would favor a censorship. Censorship is politics, but I am not a politician. I am through."

Urging the exhibitors to put on pleasing pictures, he continued: "God knows we need something pleasing nowadays. We need pictures that ease the mind—particularly those that ease the minds of long-haired men and short-haired women who say "Thou Shalt Not."

FILM BUSINESS IMPROVES

The motion picture business in the United States has turned the corner and is showing unmistakable signs of improvement, with an outlook for complete and early recovery from the effects of the prolonged hot weather this Summer.

This is the conclusion drawn by Adolph Zukor, president of the Famous Players-Lasky Corporation, as the result of a telegraphic survey made by him during the last week.

Encouraged by the decided improvement in the business of motion picture theatres in Greater New York since the advent of cooler weather, Mr. Zukor wired twenty-five representative exhibitors in key cities in every section of the country, asking them for information as to the state of business in their respective vicinities and the outlook for the immediate future. The telegram which he sent follows:

"Motion picture theatres in this vicinity showing decided improvement in attendance. To help make survey of country for trade papers, please wire me, collect, information as to state of business in your vicinity and your prediction for immediate future."

Examination of the twenty replies received reveals that the exhibiting business of the country, as a whole, is looking to the future with an optimism which is extremely well grounded. Except for three bad spots, the business north of the Mason and Dixon line seems to be improving rapidly, and the outlook is that it will soon be back to normal. What bad spots there are are entirely sectional and are confined chiefly to the South, where extreme hot weather still prevails; the extreme Northwest, where lumber and allied industries are at a standstill; Iowa and southern Ohio, where business apparently is still sluggish.

After the Play

When you have had supper and are ready to turn in for the night, take

ANALAX

The Fruity Laxative

Attractive little pink pastilles—in a neat tin box—that look and taste like candied fruit. As effective in a gentle non-griping way as castor-oil.

At all druggists and dealers

McKESSON & ROBBINS, INC.
Manufacturing Chemists, Established 1833
91 Fulton Street, New York

GROTTA'S COLD CREAM
"With the Odor of Roses." 16 oz. $1.00 8 oz. 60c
Made by Stein Cosmetic Co., New York, Mfrs. of
STEIN'S BOOKLET UPON REQUEST MAKE-UP

H&M PROFESSIONAL TRUNKS
Made by HERKERT & MEISEL of St. Louis
Can Now Be Bought in New York City
Prices Reduced, $55 Up
Mail Orders Filled F. O. B. N. Y. City. Send for Catalogue.
Used trunks and shopworn samples of all standard makes always on hand. Hartman, Indestructo, Belber, Oshkosh, Taylor, Murphy, Neverbreak, Bal, etc.
Samuel Nathans
531 Seventh Ave., N. Y. C. Phone Fitz Roy 0620
SOLE AGENT FOR H & M TRUNKS IN THE EAST
Bet. 38th and 39th Streets

(*Continued from page 25*)

Mme. Rialta & Co. (Second Half)—West & Van Sickler—Quinette Hughes & Co.—Clayton & Lennie—Casting Lloyds.

Fulton (First Half)—Bell & Eva—Ector & Deva—Duke's Mixture—Hughie Clark. (Second Half)—Paul & Walter La Varre—Challis & Lambert—Grace & Eddie Parks—Howard & Isobell—Bett's Seals.

Palace (First Half)—Plunkett & Romaine—Dave Gardner—Broadway Boys and Girls—Mally & O'Brien—Cook, Mortimer & Harvey. (Second Half)—Chas. Martin—Dance Creations—Jimmy Lyons.

Warwick (First Half)—Nora Jane & Co.—Tollman & Kernan—Capt. Madero & Co.—Terry & Wilbur—Gould's Jolly Jesters. (Second Half)—Burdell & Burdell—Ruth Fifer Trio.

BALTIMORE

Kennedy & Nelson—Willie Smyth—Rawles & Van Kauffman—Lane & Freeman—Chalfonte Sisters.

BOSTON

(First Half)—Harry & Anna Scranton—Fred & Elsie Burke—Hank Brown & Co.—Chas. Harte & Co.—Jas. Kennedy & Co.—Rucker & Winifred. (Last Half)—Juggling Ferrier—Craddock & Shadney—Foster & Ray—Wilson & Larson—Molera Revue.

HAMILTON

(First Half)—Arthur Abbott & Co.—Bernice La Barr & Beaux—Johnson & Crane—Hector. (Last Half)—Stanley Bros.—Helen Vincent—Wm. Morris & Co.—Danny Simmons—Patches.

HOBOKEN

(First Half)—Austin & Medford—Ada Gunther—Nada & Co.—Kane & Chidlow—Four Danubes. (Last Half)—Plunkett & Romaine—Fred Gordon—Syncopated Steppers—Terry & Wilbur—Vee & Tully.

LONDON, CANADA

(First Half)—Andrieff Trio—Margaret Merle—Phoenix Trio. (Second Half)—Wonder Seal—Morris & Towne—Brower Trio.

MONTREAL, CANADA

Norman & Jeannette—Patrice & Sullivan—Nine O'Clock—Monte & Lyons—Lockhardt & Laddie.

OTTAWA, CANADA

Frank Hartley—Melroy Sisters—Let's Go—Julia Curtis—Lewis & Thornton.

PROVIDENCE

(First Half)—Ergotti & Herman—Cliff Green—Foster & Ray—Molera Revue—Fred Weber & Co.—Gillen & Mulcahy. (Second Half)—Snell & Vernon—Chadwick & Taylor—Hank Brown & Co.—Chattel—Guy Bartlett Trio—Wyoming Trio.

TORONTO

Maxon & Morris—Gordon & Gordon—Breakfast for Three—Criterion Four—Dancers de Luxe.

WASHINGTON

Ernesto—McKenna & Fitzpatrick—Eadie & Ramsden—Salle & Robles—Royal Harmony Five.

"THREE MUSKETEERS" IS GREAT

"The Three Musketeers" shows Fairbanks at his best. Only a small minority of the vast crowd that surged around the entrance of the Lyric Theatre Monday evening were permitted to witness the inition opening of the famous play. From the start to the finish of the performance, the crowd applauded. Mr. Fairbanks fought, jumped and rode through every inch of the film. It was the funniest yet most exciting picture that we have ever witnessed. Even the serious Chaplin laughed, and followed the example of the throng. Even the most stolid, and we may even say bored individual in this city must laugh, just to get the excitement out of his system. D'Artagnan, the brave, wily, hot-headed youth, carried some one of the opposite sex with him despite the high-hurdles, rides and leaps. His touches of comedy are always deft and speedy, even when thrusting, from the staircase, at Count de Rochefort. The audience went wild when Gascon, making a pass at the gentleman who sneered at his bedraggled horse, apologizing to the Lady de Winters said: "Pardon me, Madame, I must kill your friend!"

We do not think that Mary MacLaren as the Queen, justified the terrific action of the piece, and several of the audience were heard to suggest other performers of note for the part. Among those suggested was the wife of the star, Mary Pickford. Barbara La Marr, as Milady, and Marguerite de la Motte as Constance were deserving of notice. Eugene Pallette, George Seigmann, and Leon Barry as Aramis, Porthos and Athos, respectively, did some good work, but Fairbanks put them into the background by his fast and furious work. The role of Cardinal Richelieu was admirably portrayed by Nigel de Brulier. Adolphe Menjou as King Louis deserves much credit for his work.

We wish that we could find words adequate to express our opinion of Mr. Knoblock's artistic adaptation of the Three Musketeers to the moving pictures. Mr. Fairbanks could not have been more perfect in his role of D'Artagnan. He has done much toward the advancement of the motion picture industry by this one picture. His name will go down in the annals of theatrical history as being the first to play the role of a practically impossible character successfully. We are looking forward to more work in the same vein by Mr. Fairbanks.

HOFFMAN IS TIFFANY MGR.

M. H. Hoffman, who needs no introduction to the industry, has assumed the position of general manager of Tiffany Productions, Inc., the newly formed company which is producing a series of features starring Mae Murray, directed by Robert Z. Leonard. The first picture of the series, "Peacock Alley," has been completed. The second production is now being prepared by Frederic and Fannie Hatton, playwrights and authors of "Lombardi, Ltd.," "Upstairs and Down," "The Land of Hope," "Little Italy" and "Dawn of the East."

Mr. Hoffman, whose acquaintance in the realm of films extends to every department, has been intimately associated for years with producers, distributors and exhibitors.

LOEW IN THE MOVIES

Marcus Loew posed for the movies last Saturday when he and Gloria Swanson, the motion picture star, were filmed entering the new State Theatre.

Miss Swanson was also "shot" while affixing a brass handle to the front door, this being the last operation completing the new edifice.

A silver placque is to be placed on the door bearing the following inscription, "This door handle, the last piece of work in this theatre, was put in place by Gloria Swanson."

EASTMAN GETS LABORATORIES

The Eastman Kodak Company has assumed control of the Paragon, the G. M. and the Senjac laboratories. The announcement was made by the Eastman interests last Wednesday.

This means the Eastman Company will go into the laboratory business on an extensive scale both in the United States and abroad. It is said all plans have been made to establish plants on the other side, and no expense will be spared to get them under way and in operation.

The Paragon, the G. M. and the Senjac laboratories, it will be remembered, have been the bone of bitter contention among the laboratory men. Their ownership has been attributed to J. E. Brulatour, but he has never confirmed the report crediting him with owning these plants.

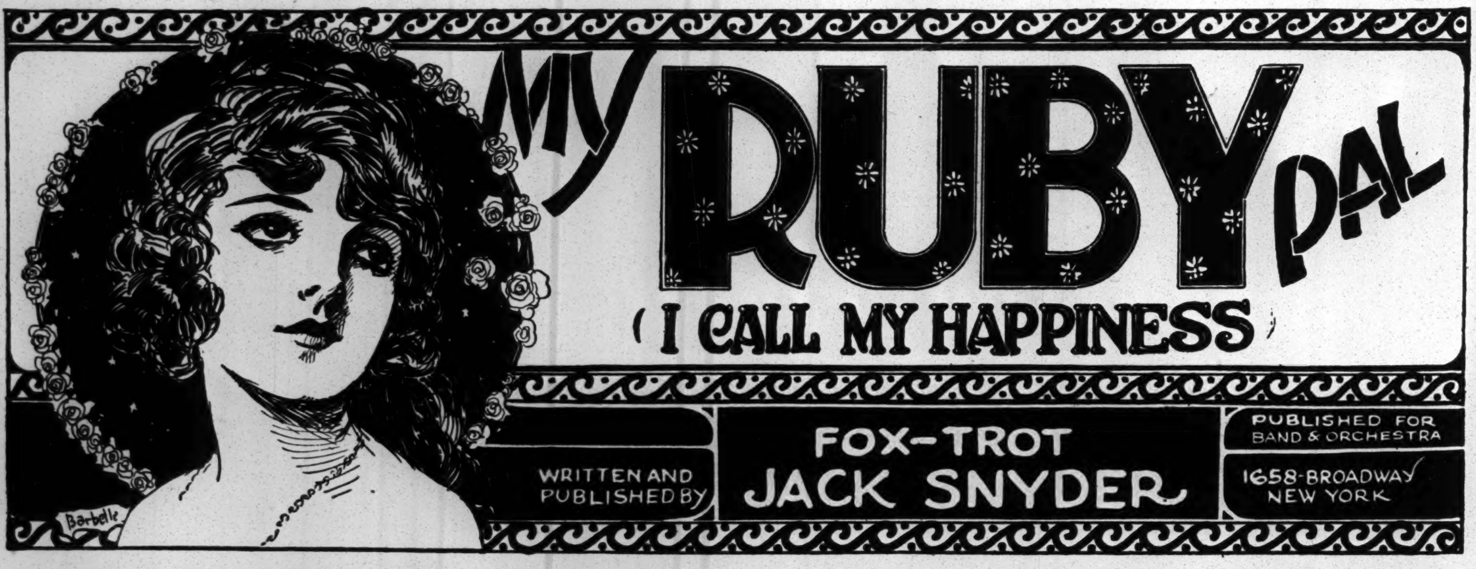
Just when Mr. Eastman plans to start his foreign laboratories has not been announced, but it is assumed, since it is said he will take control of the Paragon, Senjac and G. M. laboratories immediately, the foreign invasion will be started very shortly.

The statement issued by the Eastman Kodak Company says, in part: "The company intends to give this new undertaking the advantage of its technical facilities, including its research laboratory, to the end that this part of the business will be brought to the same high standard of uniformity and excellence as its manufacture of raw film.

"In carrying on this business it should be distinctly understood that the Kodak Company does not intend to confine the use of its raw film to its own laboratories, but will continue, as heretofore, to fill all demands from whatever source."

LATHAM LOANED TO BELASCO

Fred. G. Latham has been loaned to David Belasco by Charles Dillingham. He will stage "The Wandering Jew" for Belasco.



This Week—Broadway Theatre—Week Aug. 29

MURRAY KISSEN & CO.

In

"THE BARBER OF SEVILLE"

With Mark Adams

Assisted by Fred Mayo & Ben Reubens

DIR.—MAX HAYES

"NOT A CLOSE SHAVE—BUT A BIG HIT"

TO FIGHT PROPOSED TARIFF

A stand against the proposed tariff on foreign pictures was taken last week by motion picture companies representing 90 per cent of the picture films made in the United States.

At a meeting of the executives, all of whom are members of the National Association of the Motion Picture Industry, a resolution was adopted vigorously opposing the proposed 30 per cent ad valorem duty on foreign films.

The producing, distributing and exporter members of the National Association were called together by William A. Brady, president of the organization, for the purpose of thoroughly discussing the tariff question. The resolution adopted was:

Resolved, that the National Association protests vigorously against the Fordney Tariff bill as passed by the House of Representatives insofar as it provides for a 30 per cent ad valorem tariff on foreign motion picture films;

That the film tariff provisions in the bill were not solicited or instigated by the National Association of the Motion Picture Industry, or by any one acting in its behalf;

That a tariff on foreign motion picture films is unnecessary as a protection measure, for the reason that the American product can successfully compete with foreign films both at home and abroad;

That the revenue derived from the proposed tariff measure would be insignificant and

That the National Association of the Motion Picture Industry be represented before the Senate Finance Committee to protest against the Senate passing the measure and to advocate that no change be made in the existing tariff.

The companies voting in favor of having the National Association, as an organization, opposed to foreign tariff were: William A. Brady Picture Plays, Inc.; Famous Players-Lasky Corporation, Fox Film Corporation, Goldwyn Pictures Corporation, Metro Pictures Corporation, Realart Pictures Corporation, The Selznick Corporation, Triangle Film Corporation, Universal Film Mfg. Co., Associated First National Pictures, Inc.; Educational Film Exchanges, Inc.: R-C Pictures Corporation, David P. Howells, Luporini Bros., Australasian Films, Ltd.: Inter-Ocean Film Corporation.

Among those who spoke in opposition to the proposed tariff and urged that the National Association, as an organization oppose the measure, were: Saul E. Rogers, chairman, Committee on Taxation of the National Association: Paul H. Cromelin, president of the Inter-Ocean Film Corporation, E. H. Goldstein, assistant to the president of the Universal Film Mfg. Co.; Gabriel L. Hess, general counsel, Goldwyn S. Cole, president, R-C Pictures Corporation.

The following committee was appointed to draft the resolution and to obtain for it the widest possible publicity both here and abroad; Saul E. Rogers, Gabriel L. Hess, Paul H. Cromelin, Ralph Kohn (Famous Players-Lasky Corporation), L. Auerbach (Export and Import Film Co., Inc.), R. S. Cole.

Copies of the resolution are being forwarded by Chairman Rogers to the members of the Senate Finance Committee, which now has before it the Fordney House Bill, containing the 30 per cent ad valorem tariff clause.

In the discussion which preceded the adoption of the resolution Chairman Rogers of the Taxation Committee said that the adoption of a 30 per cent ad valorem tariff based upon American valuation would not only exclude foreign films from the American markets, but would also close the foreign market to American producers because of retaliatory measures which naturally would be taken by foreign countries.

Mr. Cromelin, president of the Inter-Ocean Film Corporation, said that only by a united front can the industry expect to receive a proper hearing in its opposition to the tariff.

Mr. Goldstein of Universal called attention to the fact that American film manufacturers must protect their markets both here and abroad and offered the resolution which was later elaborated by the committee appointed for that purpose.

Gabriel L. Hess, of the Goldwyn Pictures Corporation, in seconding the motion, said that it was essential that the National Association make known its position and that personal considerations should be waived for the welfare of the industry as a whole.

C. C. Pettijohn told the meeting that two things only in connection with the tariff were being considered by the Senate Finance Committee—first, the protection of the industry; second, revenue to the Government.

R. S. Cole, in advocating action by the National Association, said: "We should not only go on record as against the tariff but we should do all within our power to prevent such action by Congress."

Richard A. Rowland, president of Metro, said that if the proposed tariff were placed upon foreign films the American producer would be obliged to curtail the production cost, with the result that actors and directors would be obliged to work much more cheaply than at present.

President Brady drew attention to the fact that the Actors' Equity alone is responsible for the 30 per cent ad valorem tax on foreign film being incorporated in the revenue bill passed by the House of Representatives.

FOX GETS FOUR NOVELS

Motion picture rights of four popular novels published in the United States and England were purchased by Fox Film Corporation last week as material for star productions. This is the result of patient and tireless search during which hundreds of books, magazine stories, scenarios and plays were examined with the purpose of finding the best possible vehicle for Fox stars now ready to begin work on new pictures. The discovery of four such stories in a single week was an event of moment and cause for gratification in the scenario department.

The four rights purchased were for the novels, "In Calvert's Valley," by Margaret P. Montague; "Jackie," by Countess Helene Barsynska; "Whatever She Wants," by Edgar Franklin, and "The Real Man," by Francis Lynde.

The first named, by the author of "Uncle Sam of Freedom Ridge," an extraordinarily popular novel, which, when it appeared in book form won the high approval of President Wilson, was purchased for John Gilbert, one of the newest stars, who now is winning acclaim and popularity in the special "Shame." "In Calvert's Valley" provides Gilbert with the ideal vehicle for the display of his dramatic power and the expression of his vivid personality.

"Jackie," by an English writer, who is famed for the charm of her literary characterizations, provides Shirley Mason with exceptional opportunities to display those qualities which have made her a prime favorite of the screen in all parts of the world.

"Whatever She Wants" gives Eileen Percy a role into which her personality and her every characteristic blend perfectly.

"The Real Man" is for a new promising star whom William Fox is about to present.

BROWN BOOKING REGENT

CHICAGO, Ill., Aug. 29.—Fred Brown arrived in Chicago Saturday morning to take up his duties as local representative of the International Booking Exchange of Detroit, Mich. He will personally look after the bookings of the Regent Theatre in Bay City, Mich. He has taken offices with the Ted Snow Agency at 36 W. Randolph street.

FILMS IN SCHOOLS

Motion pictures will be used in schools for instruction this year more than ever before.

Newark, New Jersey, one of the pioneers in visual education, will use a series of specially selected films, prepared for the purpose, in the teaching of geography during the Fall and Winter season.

Mr. A. G. Balcom, Asst. Supt. of Schools of Newark, one of the progressive educators of the country and long a believer in visual education, has selected the following films from the Peter's Text-film course in World Geography.

China, its people, its industries and its places of interest. Japan, its industries, social life, etc. Present Australian people and their country. Typical animals of South America. The races of Mankind. India, the people, famous places, manners and customs. Argentine and Brazil. Scenes in South America, Egypt and Algeria. Wild animals of the United States. Italy and the Mediterranean. The territories of the United States. Scenery of Tasmania.

These are among the first instructive films to be adapted primarily for school room use in correlation with text books.

Mr. Thomas K. Peters, when a young and ambitious camera man taking pictures throughout the world, early realized the value of motion pictures in education. The idea became so fixed that long before there was a demand for such pictures he was taking strictly educational and instructional films, assembling a large library of film material which he is now busily assembling and editing to meet the needs of the schools.

In addition to a series of 25 reels on World Geography, Mr. Peters is completing a series of 22 reels on American history; eleven on Commercial Geography of the United States; fifteen on Architecture; six on Civics; four on engineering and several on other subjects such as textiles, agriculture and transportation.

PYRAMID TO FILM KELLY STORY

"My Old Kentucky Home," an original story by Anthony Paul Kelly, will be the first feature to be released by Pyramid Pictures, Inc. This announcement was made yesterday by Walter E. Green, president of Pyramid, after a conference with Mr. Kelly and Ray C. Smallwood, who will be in charge of the first producing unit of Pyramid.

"My Old Kentucky Home" is said to be a story with punch, color, action and scenic beauty. The characters in it are so arranged that Mr. Smallwood and Mr. Greene have decided that to get the best worth from this story it will be necessary to have an all-star cast. Mr. Smallwood will commence the casting this week and nothing will be left undone to have this picture ready for the trade within the next three months, Pyramid announces.

KENT ELECTED DIRECTOR

Sidney R. Kent, general manager of the department of distribution, Famous Players-Lasky Corporation, was elected to the board of directors at the board's meeting held on August 22.

Mr. Kent's election is unique in the history of the Famous Players-Lasky Corporation in that he is the first man to rise from the ranks of the company to a place on the board of directors. Before entering the motion picture business he was for seven years with the Colorado Fuel & Iron Co., most of his work being confined to the West.

GREAT RECEPTION FOR FAIRBANKS

Probably the greatest reception ever given one man was accorded Douglas Fairbanks upon his appearance in New York with Mary Pickford, his wife. The couple came to this city for the purpose of witnessing the initial performance of Mr. Fairbanks' latest release,—"The Three Musketeers." At the theatre every one who had the least influence with the box-office had, or were attempting to get, tickets for the evening's performance. Vast throngs awaited the appearance of Doug and Mary. When the couple arrived at the theatre, the congregation were thrilled by a view of the comedian, Charlie Chaplin. As soon as the Fairbanks' car was seen, the surging assembly began to take up the cry. The din was terrific when the trio alighted. Jack Dempsey, world's champion heavyweight pugilist, went unnoticed in the crowd.

The din of the street was taken up by the crowd on the inside of the theatre, while the corps of police and specials tried to clear a passage for the stars to enter the theatre. Doug wanted to stay on the outside, but it was impossible. He knew that he'd have to make a speech, and he did. He didn't have much to say, but he said what he had to say as best he could. The finish of his speech was a signal to the crowd to set up a cry, and they did! The noise did not abate until the Fairbanks' car had disappeared into the night. The crowd, who were fortunate enough to see the picture, were vastly amused, and pleased. Charlie Chaplin was interviewed, and remarked casually that he was going to produce his own picture on his return from Europe. His latest release will appear on Sept. 11.

The title is "The Idle Glass," a satire. He made the reporters gasp by remarking: "I am going to produce a few serious pictures." When asked what one he expected to do, he replied:

"I think that it will be along the lines of 'Pagliacci.'"

Charlie expects to sail for England on the *Olympic* Saturday. He intends also to visit Madrid and Paris. It is said that he will make two First National pictures on his return to the United States.

ENGLEWOOD REOPENS

CHICAGO, Ill., Aug. 29.—The Englewood Theatre opened Sunday afternoon to good business with "The French Follies." E. Thomas Betty, owner of the production as well as the theatre, attended the opening performance.

Attractions at City Theatres

B. F. Keith's
PALACE
Broadway and 47th St.
Mat. Daily at 2 P. M.
25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50.
Harry Carroll & Co.; Parlor, Bedroom & Bath; Johnny Burke; Irving & Jack Kaufman; Mae & Rose Wilton, and Rolfe's Revue.

GEO. M. COHAN Theatre, B'way and 43d St.
Evs. 8.15; Mats. Wed. & Sat.
BARNEY BERNARD
in Aaron Hoffman's New Comedy
"TWO BLOCKS AWAY"

HUDSON West 44th St. Eves., 8.20.
Mats. Wed. & Sat. at 2.20
THE POPPY GOD
with
RALPH MORGAN
HARRY MESTAYER
EDNA HIBBARD
AND OTHERS
Mats. Wed. & Sat., 2.20.
Prices 50c. to $2.50.

REPUBLIC THEATRE
42nd St., W. of B'way.
Eves., 8.45. Mats. Wed. & Sat., 2.45.
A. H. WOODS Presents
GETTING GERTIE'S GARTER
Hazel Dawn—Walter Jones—
Dorothy Mackaye and Adele Rolland.

ELTINGE THEATRE Mats. Wed. & Sat.
West 42nd Street.
A. H. WOODS Presents
HELEN MACKELLAR In
"BACK PAY"
A new Play by FANNIE HURST.

A HIT AT THE AMERICAN
The Clean, Novelty, Comedy Entertainers
HARRY FIDDLER
Assisted by
HAZEL PERRY
ADDRESS 210 W. 138TH ST., NEW YORK CITY
Phone Audubon 9389

BIG BONUS FOR FRONT SEATS

For $500 a year, plus the price of a theatre ticket with the usual 50 cent agency charge, Tyson and Brother-United Theatre Ticket Offices, Inc., will guarantee to furnish seats no further back than the eighth row, even though the box-office tells you the performance is sold out.

This guarantee was carried in a circular letter sent out by Tyson's this week to a selected list of about 100 people.

For $100 per year, you can be sure of front row seats at one show a week; for $200 a year, the same guarantee for two shows a week, and for $300 a year you may be sure of seeing three shows a week from the front.

The circular setting forth this new plan is as follows:

"Do you go to the theatre? If you do, then spend a few seconds reading this booklet. A few lines of interest to our many customers whom we have tried to serve for over fifty years.

"How often have you been disappointed when you tried to secure front seats for the popular shows, only to be told, 'Sorry, we are sold out'? How much time have you wasted going from one theatre ticket office to another, only to be told, 'Sorry, we are sold out'?

"How much time have you lost in trying to get the various ticket agencies on the telephone, and after your patience was exhausted and your nerves shattered you were told, 'sorry, we are all sold out.'

"With the population growing larger and the visiting strangers ever filling the city, it is becoming a real problem to get good seats. Unless you are personally known to some salesman or tip him a dollar or two every time you want good seats, you are usually offered two in the sixteenth row or told, 'sorry, we are sold out.'

"If you are hard of hearing or you cannot see in back of the fifth or sixth raw, or if you must have the first row, you will find these few lines and others herein mentioned of sufficient interest to get in communication or sig the eclosed application blank for membership in our (limited) Special Department.

"Don't forget that there are at the utmost 200 desirable seats in each theatre, and no less than 10,000 people are trying to get those few seats. Just because the theatre is sold out is no reason why you should not be able to get good seats.

"A Special Department has been organized with private telephones for special service to a limited number of members only. Fifty cents advance, advance strictly, over the box office price plus your annual membership fee for the privilege of getting real down front seats when you want them. Let us relieve you of at least one of your burdens. No charge for delivering tickets to home or office. No charge for leaving them at the theatre. No misrepresentation. Special identification service card."

The terms of the agency for tickets in the first eight rows for any performance at any theatre appears on the reverse side of the application blank.

"Membership in the Special Service Department of Tyson & Brother-United Theatre Ticket Offices, Inc., is limited and as follows:

Class A (going to theatre once a week. $100 per annum.

Class B (going to theatre twice a week) $200 per annum.

Class C (going to theatre three times a week) $300 per annum.

Class D (going to theatre unlimited number of times) $500 per annum.

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Although refusing to give any details, Mr. Marks said that the plan was one that had been considered from the viewpoint of "stabilizing the business."

DEATHS

MRS. EDITH COCHRANE, well known on the stage in former years as Edith Lewis, died on August 23rd at her home at No. 2 West 104th Street. She was the wife of Roy Cochrane, who appeared in "Clair De Lune." She was born in London and for many years had her own company, playing at the Alhambra Theatre. Since coming to America she appeared in plays of Cohan & Harris and Winthrop Ames, her last appearance being in "Hawthorne of the U. S. A." with Douglas Fairbanks.

JULIUS BARON, formerly well known to all variety artists as the director of the Winter Garden, Berlin, Germany, died July 27th, at the age of 80.

NAT'L ASS'N PROTESTS TARIFF

At a meeting of the National Association of the Motion Picture Industry, which included producers, exhibitors, and distributors, which was held last week, a resolution was adopted protesting against the Fordney Tariff Bill, because of the provision made in the bill for a 30 per cent advalorem tariff on foreign motion pictures. The resolution stated that the film tariff provisions were not solicited by the National Association, or anyone acting in its behalf, ad that the measure was unnecessary as protection, for the reason that American product can successfully compete with foreign films, at home and abroad.

It also stated that the revenue derived from the proposed tariff would be insignificant, and asked that no change be made in the existing tariff.

BIANCA WEST MARRIES AGAIN

Mrs. Bianca West Bishop, who appeared on the stage in "Colorado," "Paid in Full," and other plays, under the name of Bianca West, was secretly married on Aug. 18th, in Bridgeport, to William Raymond Renesch, a yarn manufacturer of that town, it became known this week.

Mrs. Renesch secured a divorce from William D. Bishop last June and collected $22,000 of alimony from him. Bishop is now working on the staff of a New Haven newspaper, where he is known as the "millionaire reporter."

THE KINGS ON VISIT

Manny King and Nan Keyes (Mrs. King), formerly with Mike Kelly's "Cabaret Girls," who have been appearing at the Burbank Theatre in Los Angeles the past Winter and Spring, arrived in New York last week for a short stay here. They return to Los Angeles on October 1st.

DAUGHTER BORN TO THE PAINES

A daughter has blessed the home of Mr. and Mrs. Raymond Paine. The little girl was born Sunday morning at the New York Nursery and Childs Hospital and weighs eight pounds. Mrs. Paine was formerly Ella Robinson.

BACK AFTER TWENTY YEARS

Dan Sherman and Company are rehearsing with Hynicka and Herks "Cuddle Up" Company. This is the first time that Sherman has been with a burlesque show in twenty years.

MARKS BROS. WITH "PUSS PUSS"

The Marks Brothers who were with the Ed. Lee Wrothe Show last season have signed with the "Puss Puss" show on the American Circuit this season.

"PUT AND TAKE" IS SPEEDY SHOW

CAST

Ham Tree Harrington, Earl Dancer, Andrew Tribble, Cora Green, Mildred Smallwood, Irvin C. Miller, Emmett Anthony, Fred La Joy, Florence Parham, Lillian Goodner, Mae Cowder and Maxie.

"All speed and no control" may be said to apply to "Put and Take," which opened at the Town Hall, on Tuesday, August 23. The new all-colored show was written by Irvin C. Miller, a brother of the Miller of Miller and Lyles, in "Shuffle Along," with extra material and music by Lieut. Tim Brymn, Perry Bradford and Spencer Williams.

The show has plenty of speed, although a little more care could have been exercised in the staging of it, and a few more rehearsals would not have been amiss. It is the singing and dancing which contains the punch of the show, the comedy being good for laughs here and there. The chorus dance tirelessly, and the principals don't let things lag for a second.

Among the clever and catchy melodies which were introduced in the show are "June Love," "Creole Gal," "Wedding Bells," "Stop! Rest Awhile," "Separation Blues," and others with either the superspeed of the negro when he wants to be fast, or the plaintive tone in the "blues," and the crooning notes of the lullaby type of number. Maxie, the dancer, scored a great hit in the show.

The specialties are pleasing, and undoubtedly the pace set by "Put and Take," will keep the box office busy for some time.

"LIGHTNIN'S" LONG RUN ENDS

"Lightnin'", with Frank Bacon, closed its run in New York at the Gaiety Theatre on Saturday night, August 27, after playing 1,291 performances there and breaking all New York's long-run play records. The company left for Chicago on Monday.

Among the surprises which were presented at the finale performance of the show was the appearance of Secretary of Labor James J. Davis, of President Harding's cabinet, who read a letter from the President to the audience. The letter was addressed to John Golden, and congratulated him, Winchell Smith, Frank Bacon and the members of the company, and also wished them luck.

Letters from the Postmaster, Mayor Hylan, were also read, and a poem by Bliss Carman, in tribute to Bacon and "Lightnin'" was recited by Augustus Thomas.

ASSOCIATION INCORPORATES

The International Theatrical Association, recently organized by several hundred managers last week, applied to the Supreme Court recently for a certificate of incorporation.

The purposes of the organization are to bind the managers in various fields of the industry into a fraternal and business organization for the promotion of mutual welfare.

The board of governors for the first year is Walter Vincent, president; Abraham L. Erlanger, Lee Shubert, Arthur Aiston, Gus Hill, Harry Clay Blaney, Henry W. Savage, George Broadhurst, Fortune Gallo, Milton Aborn, W. A. Keys, Lee M. Boda, Felix I. Wendelschaefer, Nathan Appel and O. S. Hathaway.

MUST PAY $250 A WEEK

John Steele, tenor of the Ziegfeld "Follies," was directed to pay $250 a week alimony, for the support of his wife and son, and $1,250 counsel fees, by Justice Wasservogel last week. Mrs. Steele said that her husband earns from $78,000 to $100,000 a year, from his theatrical engagements and phonograph contracts.

In replying to charges of cruelty and abandonment made by his wife, Steele said in an affidavit filed last week that his wife "betrayed a desire to boss me, and I told her that if she must be the man of the house, I would give her the trousers and she could wear them."

BOSWORTH FILM COMPLETED

Word was received at the office of Associated Producers, Inc., last week of the completion of the initial production of the Hobart Bosworth Productions, Inc. "Blind Hearts" is the title of the feature with which this new company will make its debut in the producing field, and Mr. Bosworth, who is starred in it, has pronounced it the most satisfactory picture from all angles in which he has ever appeared.

The announcement from the studio says:

"In presenting 'Blind Hearts' as his first independent production, Mr. Bosworth and his entire associate staff as well, are confident that their judgment, based upon many years in the entertainment field, is completely vindicated. The production is offered to America's exhibitors with a feeling of absolute surety in the successful results of its presentation.

"The story, the characterizations of the all-star cast, the direction, the photography and the general productional superiority of the drama are designed to meet the most exacting requirements of the universal audience—big theatres and little, high class patronage as well as mediocre, urban theatregoers and those of the thousands of typically American 'small towns'."

Mr. Bosworth appears in the leading role of Lars Larsen, the type of characterization in which he has established his reputation. In the leading feminine role of Julia Larsen, daughter of the rugged Lars, appears Madge Bellamy, Broadway stage beauty, who was obtained through special arrangement with Thomas H. Ince. Other well known players in the cast are Wade Boetler, Raymond McKee, William Conklin, Irene Blackwell, Lulu Warrenton, Henry Hebert and Colett Forbes.

Rowland V. Lee, who has long experience as a director under the supervision of Thomas H. Ince, directed "Blind Hearts." It is from an original story by Emile Johnson, and the scenario is by Joseph Franklin Poland. J. O. Taylor, another graduate, presided at the camera.

FREDERIC McKAY MARRIES

Frederic McKay, theatrical manager and former husband of Blanche Ring, was married last week to Eileen Van Biene, for several seasons past in "Maytime," in Red Bank, N. J. McKay, who was at one time the dramatic critic on the N. Y. *Evening Mail*, met Miss Van Biene when he was managing the "Maytime" company.

The bride is of English birth, having come to the United States to appear in "Tante" with Ethel Barrymore.

PATSY SIMMONS IN VAUDEVILLE

Patsy Simmons last season the Chas. Robinson's "Parisian Flirts" on the American Circuit is offering a vaudeville act called "Patsy the Shop Lifter." She showed the act at the Wilson in Jersey City Sunday.

LETTER LIST

GENTLEMEN

Abramson, Jos. G.
Bollinger, Percy G.
Bennett, W. C.
Breault, J. A.
Clark, Larry
Du Breau, Joe
Daley, Al.
Faltus, V.
Frothingham, A. M.
Georgetown, Miss
Holman, C. M.
Hoffman, Dave A.
Howe, Bert
Hawkins, H.
Holman, Sgt. C. M.
Hawkins, Lew
James, Joe
Kresko & Fox
Kolb, J. W.
Keller, Geo.
Kolb, J. W.
Lalonde, Lew
Lewis, Jack
McAnallan, Joe
Milton & Herbert
Mandeville, Geo.
McNally, Chas. T.
Nordstrom, Leroy
Novelty 4
Ormonde, Harry
Onaip
Postal 5
Rickus, Ralph
Russell, Fred'k
Raye & Brandon
Trader, E. E.
Vardille & Sewell
Winters, Sid
Wilson, Walter
Whitefield, Chas. W.
Wordley, Ralph S.
Windsor, Walter

LADIES

Bryan Blanche
Bobton, Inez
Chalkley, Irene
Clark, Mabel
De Larney, Gwen
Corine, Miss
Gillette, Elmer
Harvey, Sadie
Leonard, Virginia
Le Roy, Adele
May, Stella
Warner, Caroline
Winters, Mazie
Wilson, Miss P.

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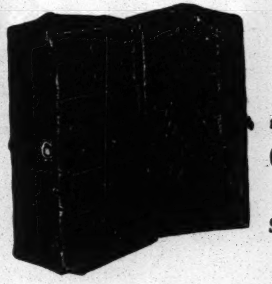

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